

# À vos marques!

## Teacher's Manual



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**BONJOUR CANADA!**

**Ensemble 3**

**À vos marques!**

**Teacher's Manual**

**Doris Kerr**

PRENTICE-HALL CANADA INC.,  
Scarborough, Ontario



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# Preface

*Bonjour Canada!* is a sequential program, and therefore each *Ensemble* assumes a reasonable degree of mastery of certain language elements and concepts presented in previous *Ensembles*. For the convenience of teachers who may not be familiar with *Ensembles 1* and *2*, this manual provides a cumulative list of the *Minimal Oral Performance Requirements* for the program to date. (See pages 38 to 40.) In the case of students transferring into *Bonjour Canada!* from other programs, this cumulative list may be compared with a similar analysis of the students' previous FSL program to assess their readiness, and to facilitate their adjustment to an appropriate *Ensemble* of *Bonjour Canada!*

The *Principles and Methodology* section (Part I) of each manual is common to all *Ensembles* in the elementary series. It should be noted, however, that certain topics in Part I are restated or expanded from one manual to the next to reflect teaching experience and requests for additional information, and also to conform to the planned evolution of program content. The *Resource Tables*, *External Visuals* and *Teaching Notes* (Parts 2 to 4) in each manual apply exclusively to the current *Ensemble*. Effective use of the detailed *Teaching Notes* in programming and day-to-day lesson planning will depend upon the teacher's knowledge and understanding of the general principles and methodology described in Part I.

## Note Regarding Vocabulary Listings

Starting with *Ensemble 2*, new vocabulary which occurs only in non-core components (i.e. *Excursions*) is not shown in the *Contenu linguistique* tables or in the glossary. Such supplementary vocabulary is presented with translations, illustrations or explanations, as required, on the pages where it occurs in the textual materials.

**Part One**

# **Principles and Methodology**



## INTRODUCTION

*Bonjour Canada!* is the umbrella title for the elementary segment of an ongoing French-Second-Language series. The intermediate and senior segments will have their own titles, but the three levels will constitute a coordinated FSL program from the elementary through to the end of the senior grades.

## OBJECTIVES OF BONJOUR CANADA!

*Bonjour Canada!* has been undertaken with the following major objectives in mind:

1. **To promote interest-motivated communication which will be relevant to the students' experience from the first day of the program.**

*Bonjour Canada!* presents theme-oriented contexts for personalization and exploitation rather than prescriptive contexts for verbatim reproduction. Each theme-centred unit in *Bonjour Canada!* is published as an *Ensemble* comprising several *Étapes* and providing variety in formats, language levels, viewpoints, skill emphasis and appeal.

2. **To use language meaningfully throughout the process of teaching language skills and concepts.**

The principle that language is a means to an end must, in our view, be demonstrated in every possible language-learning experience. Both presentation and exercise contexts have been designed to respect this principle.

3. **To accommodate different styles of learning, and to provide for teacher-centred and group-centred teaching and learning situations.**

Although listening and speaking are stressed in the junior program, *Bonjour Canada!* adopts the premise that a balanced four-skill approach to FSL teaching and learning is essential from the beginning in order to accommodate differences in learning and teaching styles. Reading in the early *Ensembles* of the junior program is essentially recognition reading of language which has been pre-taught in listening and speaking contexts. Some of the basic decoding skills of reading are systematically introduced as part of a gradual process which will, in time, shift the emphasis in reading toward decoding and away from recognition.

The workbooks for the junior program feature exercises and pencil activities which are designed to support the listening, speaking and reading program.

Writing as a means of communication in French plays only a small part in the junior program.

4. **To respect the need of teachers and students to exercise considerable freedom and creativity in the implementation of a published FSL program.**

*Bonjour Canada!* with its variety of resource contexts and its limited emphasis on prescriptive content, provides a sequential program of FSL studies which allows for continuous, planned progress without imposing undue restrictions upon teaching or learning strategies, skill emphasis, vocabulary development, grade/level coordination or rate of coverage.

By carefully controlling the minimum core vocabulary, language patterns and language concepts introduced at each level, by incorporating reviews of these prerequisite items at appropriate points in subsequent levels, and by providing a considerable number of optional, reward activities, *Bonjour Canada!* avoids many of the disadvantages of rigidly structured, totally sequential programs, and facilitates programming for special ability groups and for students transferring into *Bonjour Canada!*

The *Ensemble* concept allows for flexible programming without creating problems of textbook supply and demand, and without imposing the tension and pressure of having to “cover” too much material in a school year.

**5. To make a meaningful contribution to the student’s general education.**

The interdisciplinary approach adopted by *Bonjour Canada!* makes French a complementary subject in the students’ total curriculum by reinforcing or expanding knowledge and skills fostered in other subject areas. (See *Beyond the Language Skills*, page 3.)

## **PROGRAMMING BONJOUR CANADA!**

### **Target Starting Point**

The *Bonjour Canada!* series is most effective when it is begun with students between the ages of eight and ten. In most school systems it will constitute a three- to four-year program. It is designed for FSL beginners, but, due to its four-skill approach, it may be adapted by teachers or administrators for use with students who have had some French in the primary grades.

### **Program/Grade Coordination and Rates of Coverage**

The rate of coverage of *Bonjour Canada!* will be determined by several factors:

- 1) the length and frequency of periods devoted to FSL;
- 2) the age and competence of the students;
- 3) the policy of the system or of the individual teacher regarding minimum/maximum exploitation of the program content (e.g., core program only/core plus optional exercises, projects and activities).

An average group with twenty to thirty minutes of French per day, starting in grade 4 or 5, may be able to complete as many as two *Ensembles* in a school year. However, since the length of *Ensembles* is not uniform, rates of coverage will vary from one *Ensemble* to another. The program is designed for maximum flexibility, and does not assume that all of the work on a particular *Ensemble* will be completed at the end of a school year. It is quite feasible to begin an *Ensemble* in the winter or spring term, and to resume work on the same *Ensemble* in the fall even though students are in a new grade and may have a new French teacher.

## **BEYOND THE LANGUAGE SKILLS**

*Bonjour Canada!* considers the learning of French an integral part of the school curriculum, and treats the language as a means of perceiving and expressing information which is relevant to the students’ personal and academic life.

Every possible context in *Bonjour Canada!* has been designed to ensure that communication of the intended meaning will be essential to correct linguistic performance. The purely mechanical manipulation of language has been virtually eliminated.

The student of *Bonjour Canada!* will learn to use French as a means of perceiving and expressing the kinds of information about himself and others which would be appropriate to informal discussions in his/her own language. The focus is on the student and on his/her personal relationships with family and friends rather than upon the fictitious characters whose presence in published materials is inevitable.

*Bonjour Canada!* also draws upon other subject areas in the curriculum as sources of information and interest. For example: *Ensemble 2* treats mathematical operations, practical problem-solving, graph work and simple geometric concepts; *Ensemble 3* includes map reading and the use of intercity distance tables. Such topics serve to provide a double-faceted learning experience—students consolidate and/or expand their knowledge of the curriculum subject while developing their French language skills. The intention is not to replace any part of the course of studies in another subject area, but rather to make use of subject matter which has value and relevance for students.

Problem-solving, logical thinking, observation, interpretation, evaluation, cultural appreciation, independent work habits, cooperation and respect for others—these are some of the intellectual and social skills *Bonjour Canada!* is committed to foster.

*Bonjour Canada!* asks for more than mere linguistic performance. By offering each student the opportunity to express his/her personal thoughts and feelings, to demonstrate knowledge and abilities in areas other than second-language mastery, and to develop topics of special interest beyond the limits of the minimum core program, it respects the student's need for intellectual stimulation and his/her need to develop as an individual.

## COMPONENTS, RESOURCES AND CONVENTIONS

*Bonjour Canada!* consists of a series of theme-oriented *Ensembles*.

### Physical Components

The physical components of an *Ensemble* are:

1. a student's textbook;
2. a student's workbook;
3. one or more audio tapes (tapescripts in *Teaching Notes*);
4. external visuals (see *External Visuals*, p. 63);
5. a teacher's manual.

### Pedagogical Components

Each *Ensemble* in the *Bonjour Canada!* series has its own central theme. The title of *Ensemble 3*, *À vos marques!*, is appropriate in two respects. It is in this *Ensemble* that the students meet the Langlois family and, with them, embark upon the travel theme. *À vos marques!* suggests the preparation for departure, but the title also introduces an innovation in the organization of the pedagogical components. In this *Ensemble* most of the *Phases* are prefaced by one or more preparatory exercises or activities entitled *Êtes-vous prêts?*, and the main body of the *Phase* is designated by the word *Partez!* Thus the three consecutive titles, *À vos marques!*, *Êtes-vous prêts?* and *Partez!*, reflect both the central theme and the pedagogical process in *Ensemble 3*.

The pedagogical components of each theme-oriented *Ensemble* are:

1. a number of *Étapes* (sub-themes);
2. a number of *Phases* (linguistic units within *Étapes*).



The pedagogical components of a *Phase* are:

1. ÊTES-VOUS PRÊTS? (in most *Phases*)
  - one or more sequentially **lettered** (A, B, C . . .) readiness exercises or activities.
2. PARTEZ!
  - A *presentation* context identified by dark line frame in the student's textbook (and usually recorded);
  - a number of sequentially **numbered** (1, 2, 3 . . .) oral and written *Exercices* or activities in the textbook, workbook, and/or on tape;
  - one or more schematic representations of language concepts (in some of the *Phases*), identified by the title *Observation* and framed in a light-coloured line;
  - one or more optional, reward projects or activities; entitled *Excursion* in the textbook or workbook (in most *Phases*).

For a full discussion of *Êtes-vous prêts?* and *Partez!*, see *Textual Resources and Related Strategies* section below, page 17.

## Other Resources

**Program analysis tables for Ensembles, Étapes and Phases** The Table of Contents in the first printing of the *Ensemble 3* student's textbook is presented in French only. In subsequent printings, however, an English version of this table is included for the interest of parents and others who may not be bilingual. This table of contents summarizes the theme and mentions some of the activities featured in each *Étape*. In addition, this table lists some of the major linguistic items treated in each *Phase*.

To assist teachers in analyzing the scope and sequence of the program, four analysis tables are provided in Part 2 of this manual:

1. *Minimal Oral Performance Requirements* for this and previous *Ensembles*:
  - a list of those language elements and concepts which constitute the minimum oral mastery prerequisites for normal progress through subsequent *Phases*, *Étapes* and *Ensembles*;
  - a reference list of linguistic items on which criterion-references tests should be based.
2. *Contenu linguistique* for each *Phase*:
  - a list of the featured structures and language acts;
  - a list of the *Observations* (language concepts);
  - a list of the new vocabulary.
3. *Contenu pédagogique* for each *Phase*:
  - a list of all exercises and activities with a short pedagogical description of the primary function of each;
  - a cross-reference for each exercise indicating its occurrence in the textbook and/or workbook and/or on tape.
4. *Contenu éducatif* for each *Phase*:
  - identification of general and/or specific educational content associated with other curriculum areas, or with the student's personal life.


A survey of the *Contenu linguistique* tables in the teacher's manual provides a comprehensive view of the language elements and concepts featured in an entire *Ensemble*.

The *Contenu pédagogique*, with its cross-references to *Livre*, *Cahier*, and *Bande*, serves not only to identify the pedagogical content and nature of each exercise, but also to specify the language or thinking skills featured in that exercise.

The *Contenu éducatif* provides the teacher with a survey of the cross-curriculum development within the *Ensemble* or of the potential for personalization, and serves as a reminder that the educational aims of *Bonjour Canada!* are not exclusively linguistic.

**Glossary** To provide students with a resource for individual or group work, the student's textbook contains a French-English glossary of all the core vocabulary presented in the *Ensembles* to date.

Students should be taught to use the glossary effectively. Gender symbols, the significance of bracketed endings or words, the reason for the comma in entries such as *le, la, les*, and the listing of infinitives rather than other verb forms should be explained as the need arises.

**External Visuals Coordination Table** A basic set of visual aids is available for each *Ensemble*. A coordination table for these visuals is provided in Part 3, *External Visuals*, in this manual. In addition, a marginal code is used in the *Teaching Notes* (Part 4) to serve as a cross-reference to particular visual aids which complement specific program components. For example, the marginal code  on page 79 beside the *Procedures* for *Étape 1, Phase A, presentation* context, textbook, p. 6, identifies the wall chart designated as Visual I, Card N° 1 which is needed for that exercise.

**Exercise Numbering and Cross-Reference Symbols** All exercises within an *Ensemble* are listed and numbered sequentially in the student's textbook whether they appear in the *Livre*, *Cahier*, or on the *Bande*. The numerical sequence of exercises suggests their pedagogical progression in terms of coordination and challenge. However, this does not imply that all students must do all the exercises or that the order of exercises must be rigidly observed.

To facilitate coordination of program components, the following symbols have been adopted in the student's textbook and workbook, and, where applicable, in the teacher's manual:



A **pencil** symbol in the margin of the textbook indicates exercises found in the workbook. Such exercises are labelled *Écrivez* and are cross-referenced to the appropriate workbook page.



A **reel tape** symbol in the textbook margin indicates recorded *presentation* contexts and exercises. If the recorded exercise requires only listening and/or speaking, the textbook instruction is *Écoutez*. If a recording is to be used with a reading context or with reference to an illustration, the **reel tape** symbol appears in the margin, and the body of the exercise is provided in the textbook.



A **pencil and reel tape** symbol in the margin indicates that a recorded exercise is to be used in conjunction with the workbook, and is therefore labelled *Écrivez* and cross-referenced to the workbook.



For some exercises, games (*Jeux*) and *Excursions*, the exercise number is shown within a **coloured starburst**. This convention identifies certain optional components that are particularly challenging.



The **number-coded triangular** symbol coordinates items from the *Ensemble 3* visual package with certain of the pedagogical components and related teaching procedures.

The roman numeral within the triangular symbol represents a theme-oriented set of visuals. The arabic number identifies an individual item within that set. The number code used in these symbols does not necessarily correspond to the numbers used to identify *Étapes* or exercises since many of the visuals are intended for use with two or more pedagogical components.

**Vous/tu forms in instructions** Most of the instructions in the textual materials use the *tu* form in addressing the student. However, where the directives are specifically addressed to partners, groups, or the whole class, the *vous* form has been used.

Since the *tu* form will be more familiar to the students at this stage in the program, it is likely that they will use *tu* to address the teacher and other adults. Teachers who would prefer their students to use the *vous* form in addressing adults should teach the principles governing *tu/vous* usage. This lesson is taught at a later stage in *Bonjour Canada!*

**The star/triangle convention and personalization** Many of the exercises, games and oral performance activities in *Bonjour Canada!* assume the participation of two or more speakers, and are designed for personalization and creative expression rather than for role memorization. A name is seldom assigned to a speaker, so that the performing students may use their own names or any name of their choice. Therefore, roles are designated simply by symbols (★, ▲, ●, ◆). The star and triangle are used for two-part exchanges. Other geometric symbols are used, as required, to designate additional roles. This convention applies in both the textbook and workbook.

## PLANNING AHEAD

The first time around with new teaching materials is a discovery experience, even for veteran teachers, and planning is more time-consuming than in subsequent years. Nevertheless, the extra time invested in planning during that first year not only ensures a more profitable initial experience with the program, but also provides a set of long-, medium-, and short-range plans which need only be modified in subsequent years.

While this section, entitled “Planning Ahead”, reiterates many of the points treated in other sections of the manual, its intention is to coordinate philosophy, principles and the many teaching aids and resources provided in the *Bonjour Canada!* materials to demonstrate their roles in the planning process.

## FACTORS INFLUENCING PLANNING

Since every teaching situation is unique in some respects, a teacher must take into consideration certain given factors which will influence his/her approach to planning.

### Local French Second Language Objectives

It is reasonable to assume that, in school systems where *Bonjour Canada!* has been adopted as a core program, the philosophy, principles and objectives of the published program are essentially compatible with those of the local FSL curriculum. It is therefore suggested that the first step in planning should be to review the stated objectives of *Bonjour Canada!* (pages 2 to 3), to note those which are stressed in the local curriculum



guide, and to observe that the objectives of this program are not exclusively linguistic. For example, a survey of the *Contenu éducatif* tables (pages 59 to 62) reveals that, in addition to teaching French as a second language, *Bonjour Canada!* is designed to foster the development of general knowledge, cultural insights, logical thought processes, value judgments, effective work habits, and certain skills usually associated with other subject areas such as mathematics, social studies, etc. Therefore, in the process of planning an *Ensemble*, the teacher should identify those non-linguistic acquisitions which are to be included in his/her list of teaching objectives for the program, and should plan to assess such acquisitions along with the linguistic items designated for evaluation.

### **Student Maturity and Readiness**

Since *Bonjour Canada!* offers considerable flexibility with respect to the grade level at which the program may be introduced, the maturity and readiness of the students embarking upon any given *Ensemble* may vary from one school jurisdiction to another. The teacher must, therefore, take this into account when planning the inclusion or omission of pedagogical components, and in anticipating the need for special teaching techniques and/or supplementary time allocations for certain activities to be undertaken by younger or less gifted students. By the same token, it would be wise to make provision, wherever possible, for extra time to be devoted to topics and activities which are found to be of special interest to some classes or groups.

### **Size of Classes**

Class size has a direct bearing upon the rate of coverage of a course of studies and also upon the teacher's selection of appropriate teaching-learning procedures. When planning for large classes, greater attention must be given to efficiency in the administration of classroom routines. Since there are more students to be taught, extra time must be allowed for teacher assistance to individuals, and, in particular, for evaluation procedures. Partner and group work activities are recommended as a means of overcoming some of the problems inherent in the large-class situation (see *Teacher-Centred/Student-Centred Teaching and Learning*, page 25), but course coverage will, inevitably, be somewhat slower than with smaller classes of similar ability.

### **Length and Frequency of FSL Teaching Periods**

The number of weekly minutes devoted to French as a second language varies from one school jurisdiction to another. The length and frequency of FSL periods are key factors in determining not only the rate of coverage of an *Ensemble* but also the depth of coverage and the teaching-learning procedures which may be effectively implemented. Time allocations for FSL commonly vary from twenty to forty minutes per day in elementary schools. It should not be assumed, however, that a class working in forty-minute periods will complete a course of studies twice as quickly as one having only twenty minutes per day. A thirty- or forty-minute daily period does allow, however, for more effective teaching and learning, more attention to the needs and interests of individual students, broader and deeper exploitation of the program's resources, a wider variety of student-centred experiences, and a more thorough evaluation program.

### **Prescribed Target Dates for Completion of an *Ensemble***

In most school jurisdictions teachers are expected to complete a specified body of work by a prescribed target date. While most educators agree that the ideal situation is one in

which the students are allowed to progress at a rate commensurate with their abilities, needs and interests, administrative considerations usually impose compromises. Sequential rotation of textual materials, and recombinations of students from various classes when moving from one grade level to the next are two of the most common reasons for asking teachers to ensure some degree of uniformity of achievement among classes working concurrently on the same course of studies. It should be possible, however, to establish reasonable achievement criteria and target completion dates by obtaining a consensus among the participating teachers.

## BONJOUR CANADA! PLANNING RESOURCES

Before drafting long-, medium-, or short-range plans, teachers should familiarize themselves with all the resources provided in the manual. For example:

1. To assess the linguistic content, see:
  - a) *Minimal Oral Performance Requirements*, pages 38 to 40;
  - b) *Contenu linguistique* tables, pages 41 to 50;
  - c) *Contenu pédagogique* tables, pages 51 to 58.
2. To assess the non-linguistic content, see:
  - a) *Contenu pédagogique* tables, pages 51 to 58;
  - b) *Contenu éducatif* tables, pages 59 to 62;
  - c) *Objectives* for each component in the *Teaching Notes*, pages 75 to 194.
3. To anticipate the need for auxiliary teaching aids, and to plan teaching-learning procedures, see:
  - a) *External Visuals*, pages 63 to 72;
  - b) *Teaching Notes* (Objectives, Procedures and Tapescripts) for each component in the student's text and workbook, pages 75 to 194;
  - c) Part I of the manual, *Principles and Methodology*, pages 1 to 36;

**Note:** Section 2: *Teaching the Four Skills*, pages 14 to 17;  
 Section 3: *Textual Resources and Related Strategies*, pages 17 to 25;  
 Section 4: *Teacher-Centred/Student-Centred Teaching and Learning*, pages 25 to 31;  
 Section 5: *Testing*, pages 31 to 36.

## LONG, MEDIUM AND SHORT-RANGE PLANNING

### Long-Range Planning: Ensembles

There is no common or "ideal" rate of coverage for a *Bonjour Canada! Ensemble* since a number of variable factors must be considered by each teacher and for each class. See *Program/Grade Coordination and Rates of Coverage* on page 3.

One way to estimate the completion date for a particular *Ensemble* with a given class is to work at a comfortable pace for six to eight weeks, count the number of pedagogical components (*Présentations*, *Exercices*, *Excursions*, etc.) covered in that time, and divide that number by the total number of weeks devoted to that body of work. The resulting figure will represent the average rate of component-coverage per week. Using this average rate, it will then be possible to calculate an approximate completion date for the *Ensemble*.



If it is felt that the rate of coverage for a particular class is too slow, the teacher may pick up the pace by being more selective in the choice of exercises and activities. For example, using the *Minimal Oral Performance Requirements* (page 38) as a guide, the teacher could: a) omit certain exercises (e.g. those marked with the starburst symbol) or selected items within some of the core exercises; b) skip some of the *Excursions*, or permit their use only in spare time (i.e. for students who have completed core work ahead of schedule); c) restrict intensive work and testing to those items listed in the Minimal Oral Performance Requirements table. Cutting the program down to its bare essentials is, however, a drastic measure to be considered only in the case of dire necessity. There are other time-saving possibilities which deserve prior consideration: e.g. a) training students to work as partners so that the more competent may help their slower classmates; b) streamlining classroom routines and procedures to avoid lengthy or repetitive instructions, confusion in handling textual materials, visuals, or the tape recorder, or allowing most of the students to sit idly while others write at the chalkboard or participate in remedial work or in testing procedures. Careful lesson-planning is a key factor in efficient classroom administration, and therefore in the rate of program coverage.

In school systems where a common completion date is required for all classes in a given grade, an exceptionally rapid rate of coverage (e.g. with a class of gifted students) may require adjustment. The solution in such a case is: a) to include most or all of the optional components in the program; b) to exploit the full potential for creativity in many of the exercises and activities by having the students adapt the textual formats and featured language elements to create their own versions of the topic; c) to use variations on games and activities from previous *Étapes* or *Ensembles* to supplement and enrich the core program; d) to expand the Minimal Oral Performance Requirements to include most or all of the language elements and concepts listed in the *Contenu linguistique*, for intensive work and evaluation.

### Medium-Range Planning: *Étapes* and Phases

Since each *Étape* and some of the *Phases* have their own sub-themes, and, since most themes are intended for interpretation in personal or local terms, the planning of a new *Étape* or *Phase* should be begun some time before its initial presentation in class. For example, the theme of *Étape 1, Phase B* in *Ensemble 3* is pets, with particular attention to breeds of dogs. The obvious intention is to have the students talk about their own pets and others which may be of interest to them. The teacher who plans ahead will not only have time to collect pictures of pets belonging to his/her family and friends, but will also realize the need to advise students in advance that they, too, should be preparing drawings or collecting pictures of pets to be presented in the course of their work on *Phase B*. Envelopes or file folders should be given to the students for their personal collections of such visuals, and the teacher should check from time to time, not only to see that the assignment is progressing satisfactorily, but also to observe the need for any supplementary vocabulary which may be required (i.e. if personalized visuals include pets not named in the textual materials). The teacher's preliminary examination of most *Phases* or *Étapes* will also reveal the need for certain of the published visual aids.

The tapescripts for all recorded components, with the exception of presentation contexts and songs, are to be found in the Teaching Notes. When planning ahead, the teacher may wish to audit some or all of these recorded components to check pronunciation models, timing, or level of challenge, and to plan accordingly for the pre-teaching required for successful performance.

It would be at this stage that the teacher could estimate the likely rate of coverage for the *Phase* or *Étape*, and plan to delete, limit or expand upon selected activities in order to accommodate long-range pace requirements. It should be noted, however, that certain exercises and activities will be more time-consuming than others, and therefore it should not be assumed that the average rate of coverage will apply in every *Phase*. The



best insights into relative workloads in different *Phases* will be achieved by studying the *Teaching Notes* in Part IV and the *Contenu (linguistique, pédagogique and éducatif)* tables in Part II of this manual.

## Short-Range Planning: Daily Lesson Plans

In preparing daily lesson plans the teacher attempts to budget time in terms of minutes per activity, and to schedule several activities into a lesson period so as to provide a cluster of varied but coherent learning experiences. Since the components in each *Phase* in *Bonjour Canada!* are thematically and linguistically coordinated, internal coherence in lesson plans is ensured. In addition, the printed order of exercises and activities suggests a natural sequence in terms of skill development and incremental challenge. It is not essential that the printed sequence be observed; it is intended simply as general guide for lesson planning.

Variety and changes of pace are qualities usually found in good lessons, and are particularly important in lessons for younger students or slower learners since their attention span tends to be short. However, in a short lesson period (e.g. twenty minutes) too much variety may be counter-productive if it interrupts effective teaching and learning activities, or if it causes stress or confusion. Common sense and observation of students' reactions will determine the optimum duration for various activities in lesson plans for individual classes.

While there is no standard lesson-plan formula, most teachers usually try to include three basic types of activities in elementary second-language lessons: a) review, b) teacher-presentation of new work, and c) student-application of new work. Applying that general concept to lesson planning in *Bonjour Canada!*, these are some of the common options for each of the three types of activity:

### A. Review could be interpreted as:

- 1) checking of previously assigned oral or written tasks;
- 2) playing a familiar language game;
- 3) singing a previously learned French song;
- 4) performing a review exercise or other language activity under the teacher's direction, with, in some cases, evaluation by the teacher (see *Testing*, pages 31 to 36);
- 5) performing assigned review tasks as partner or small-group activities, frequently as a preparation for evaluation.

### B. Teacher-presentation of new work could include:

- 1) the teacher's initial, aural-oral introduction to a new *Phase* (see presentations, page 14);
- 2) the teacher's introduction to the topic, language elements, concepts and procedures for a new exercise;
- 3) the teacher's introduction to a new game, song or *Excursion*;
- 4) a teacher-directed observation of a language concept, (see *Observations*, page 20).

### C. Student-application of new work could consist of:

- 1) oral reading and/or discussion of a presentation context under the teacher's direction;
- 2) performance of a new exercise in a teacher-centred or student-centred situation;
- 3) performance of a new game, song or *Excursion* in either a teacher-centred or student-centred situation;
- 4) preparation and presentations (by individuals, partners or groups) of creative oral projects such as dialogues, dramatizations, reports, illustrated narratives or descriptions.

The three basic types of activities designated by the letters A/B/C above are commonly programmed in that order in lesson plans, but there are many possible variations. For example, the order in some lessons could well be B/C/A or, if two new exercises were featured in one lesson, the order might be B/C/A/B/C/, using review as a change of pace between the more demanding work on each of the new exercises.

The order of lesson segments is only one of the many lesson-planning variables available to teachers of *Bonjour Canada!* Consider the following:

1. **Teacher-Centred/Student-Centred Teaching and Learning** (see pages 25 to 28.)

Student-centred activities may be as simple as partner work assigned for two or three minutes at appropriate points in a lesson, or, with well-trained students, whole periods may be designed around group work in activity centres.

2. **The Four Skills** (see *Teaching the Four Skills*, pages 14 to 17.)

With textbooks, workbooks, tapes, and visuals, the teacher has a wide range of media options and combinations from which to choose in planning a well-coordinated and balanced lesson to satisfy different styles of learning. It is not essential, however, that every lesson plan include activities in all four of the basic language skills, and it should be kept in mind that the major emphasis in most lessons should be on listening and speaking.

3. **Reward Activities**

All the components in *Bonjour Canada!* have been designed to make learning as meaningful, interesting and enjoyable as possible, but there are certain activities which will obviously have special appeal: games, puzzles, songs and *Excursions* (special projects). Such components offer teachers many opportunities to include "reward" activities in their lesson plans, and to provide for individual needs and interests without going beyond the program's resources. Reward activities, previously introduced to the whole class, may be assigned to selected individuals, partners or groups to free the teacher for remedial work, testing or supervision with the rest of the class or with other groups. As indicated in the *Teaching Notes*, some of these special activities are best suited for use by the more competent students, but many are well within the capabilities of the average and slower students.

The teacher who is new to *Bonjour Canada!* will learn from experience, and from careful reading of the manual, how to make the best use of the program's many resources in planning lessons to meet the different needs and interests of particular classes, groups and individuals.

## Step-by-Step Planning Guide

Thorough analysis and pre-planning of a complete *Phase* or *Étape* makes day-to-day lesson planning a relatively simple task. The following planning guide provides a suggested approach to a new *Phase*. The same guide could, of course, be used by teachers who prefer to plan a complete *Étape* in advance.

### STEP 1: Linguistic Content

What are the new linguistic elements and concepts to be taught?

\*Check the *Contenu linguistique*, pages 41 to 50.

\*Using a highlighter pen or other marker, locate and mark all new vocabulary, structures and concepts in the student text and workbook.

### STEP 2: Linguistic Priorities

Which of the new linguistic elements must I teach for optimum mastery?

\*Check the *Minimal Oral Performance Requirements* list, pages 38 to 40, and, using a

different marking instrument, identify these items wherever they occur in the student materials.

### STEP 3: **Visual Aids: Published/Personalized**

What visual aids will be needed in this *Phase*?

- \*Check the *Visual Aids Coordination Table*, pages 73-74. (*Ensemble 3*)
- \*Read the *Teaching Notes*—particularly those for components coded with the number-coded triangular symbol in the margin.
- \*Consider the theme and *Teaching Notes*, and list any personalized or localized aids which may be needed: e.g. photographs, drawings, maps, costume effects, hand props, etc.
- \*Schedule time to discuss these supplementary aids with the students so that they may begin preparing and collecting in advance.

### STEP 4: **Recorded Components**

What tape-recorded components will be needed?

- \*Check the tapescripts in the *Teaching Notes*, and audit those components to identify any potential difficulties for your students.
- \*Locate the recorded components for the *Phase* on your own tape recorder, and note the counter number which identifies the beginning of each component.
- \*Write these counter numbers beside the corresponding components in your manual or copy of the student textbook.

### STEP 5: **Components for Student-Centred Activities**

What components in this *Phase* could I use for partner or group work?

- \*Read the *Teaching Notes* for each component, and note those which are recommended for student-centred teaching and learning, and any others which you consider adaptable to student-centred work.
- \*If you plan group work, schedule time for your own advance preparation of activity-centred assignments and, if necessary, materials.

### STEP 6: **Components for Homework Assignments**

What components in this *Phase* would be suitable for homework assignments?

- \*List or code those components in the *Phase* which, having been introduced and begun in class, could be completed as homework.

### STEP 7: **Evaluation Components**

What components could be used as evaluation resources?

- \*Having marked those components which feature vocabulary, structures or concepts found in the *Minimal Oral Performance Requirements* (Step 2 above), code those which produce oral performance suitable for testing purposes: e.g. oral exchanges such as question/answer exercises, games, oral composition formats, recorded question/answer exercises, etc. These are particularly suited to criterion-referenced testing (see *Testing*, pages 31 to 36).
- \*Select and code as supplementary any additional items marked as *Contenu linguistique* (Step 1 above) which you intend to include in your evaluation program for this *Phase*. These will serve to evaluate superior performance, and could be useful in norm-referenced testing (see *Testing*, pages 31 to 36).
- \*If you consider these components insufficient for your testing needs, schedule time to prepare additional materials based on models found in the program.
- \*If you wish to include a few written tests in your evaluation program, select workbook exercises to be used as models, but maintain the emphasis on listening and speaking skills.
- \*Prepare record sheets for day-to-day testing results.

**Note:** Review your list of non-linguistic acquisitions (*Contenu éducatif*) featured in your own program objectives and lesson plans, and include provision for



evaluating these items. Assign an appropriate percentage of the total FSL rating, or provide a bonus credit, to be awarded for these non-linguistic achievements.

## TEACHING THE FOUR SKILLS

### Skill Priorities

The teaching and learning of every new language element or concept in *Bonjour Canada!* should be, above all, a listening-speaking experience. This is usually supported by a recognition reading experience, and there is often a writing activity, a combined listening-reading or listening-writing exercise, but textbooks and workbooks should be closed whenever the teacher is introducing new themes, language elements or procedures for exercises, games and other activities. The roles of reading and writing increase gradually from *Ensemble* to *Ensemble*, but they continue to function primarily as support skills throughout the elementary program. The students' aural-oral performance is the real measure of their achievement.

### Personalized Oral Practice

Whenever possible, communication should be student-oriented rather than text-oriented. Practice contexts should be developed around local realities, and should deal with people, situations, events or ideas which are familiar to the student. Many of the *Teaching Notes* offer suggestions for procedures and auxiliary aids which may be used to achieve the objectives of personalization or localization of a particular topic or language activity. These considerations are also discussed under the heading *Medium-Range Planning: Étapes and Phases* (pages 10 and 11), and in Step 3 of the *Step-by-Step Planning Guide for a New Phase* (pages 12-13) in this manual.

The objective should be meaningful communication of real information, not mechanical manipulation of language elements. If model-repetition drill is necessary, the exercise should be based on perception of meaning. For example, to teach *devant/derrière*, the teacher could invite two or three students to join him/her in front of the class. Then, standing behind and in front of each of these students in turn, the teacher models the statements: *Je suis devant/derrière . . .* (student's name). These same students then line up in single file, and, prompted by the teacher, each states his/her position in the file. The teacher could then ask a few questions such as: *Est-ce que . . . est devant/derrière . . . ?* This procedure ensures meaningful use of the new vocabulary, and serves as an introduction to *Étape 1, Phase A, Exercice 3, Jeu* (textbook, page 9), which is a round robin or relay game, and which also ensures meaningful practice.

The principle of meaningful use of language is conscientiously applied throughout the suggested *Procedures* in the *Teaching Notes*. To test this principle when considering any teaching strategy, one should ask the question, "Will this be a valid communication experience or merely a language drill?" For example, an exercise preceded by instructions such as: *Répondez à la forme négative*, or *Changez au pluriel*, is exclusively a language manipulation drill which disregards meaning, has no communicative function, and is therefore devoid of message, interest or motivational quality. This type of exercise can be performed flawlessly by a student who hasn't the vaguest idea what he/she is saying. *Bonjour Canada!* avoids such exercises by providing information-oriented practice contexts, and by specifying communication-centred teaching-learning strategies for all possible components.



Meaningful use of language is ensured when program materials are personalized or localized, but no published program can represent personal, local and current reality for every student. It can, however, supply the language tools, formats and approach to launch creative, relevant and functional language use. In the hands of a teacher who respects its philosophy and principles, and who makes use of the resources and guidance provided in the manuals, *Bonjour Canada!* becomes the servant rather than the master of those who use it.

The physical limitations of a classroom environment have tended to impose unnatural restrictions on program content and to place undue emphasis on utterances such as the all too familiar: *C'est un crayon. Donne-moi le livre rouge. Je regarde mon cahier. Où est le professeur?* and *Voilà la fenêtre*. Simulation of other environments is not difficult to achieve. A desk or table becomes a store counter, a chalk ledge can be a cafeteria display case, a few chairs will represent a car interior, a rough sketch on the chalkboard suggests a street scene. A "props" box may contain a toy telephone, an improvised cash register, artificial fruit, assorted pictures, street and highway signs, a compass, price tags, playing cards, hand puppets, etc., and a "costumes" box containing assorted hats, handbags, eyeglass frames, wigs, false noses, beards, moustaches, umbrellas, canes, etc., will turn most students into enthusiastic Sir Laurence Oliviers or Sarah Bernhardts.

Local newspapers are excellent sources of pictures of community people, places and events. Provincial Offices of Tourism, local travel agents, train stations and bus depots will supply brochures, maps, travel schedules and, sometimes, posters. The school librarian, teachers of other subjects, parents and other members of the community can be most helpful in providing specialized information and resources, and their participation contributes greatly to the students' perception of French as a subject of real interest and value. Certain magazine articles and television commercials or documentaries, featuring Quebec or other provinces, may also be relevant and supportive of the general educational objectives of *Bonjour Canada!* These are but a few of the many "real life" sources of information and materials which teachers and students will discover as they apply the themes and language resources in their program to the world of their own interests and experiences.

It does require thought, planning and organization to exploit the extra dimensions of vitality, fun, relevance and general education inherent in *Bonjour Canada!*, but the resources are many, and the effort is self-rewarding. Teachers should not expect to realize the full potential for personalization and localization the first time they teach an *Ensemble*. This is an on-going process in which resources and expertise continue to develop, and in which the students play an active role as they contribute suggestions and materials, and learn to take responsibility for some of the planning and organization involved.

## Listening Skills

To ensure comprehension, the following considerations should be kept in mind when planning presentations of new language elements or concepts:

1. *Could the meaning of this word, statement or concept be communicated by association with a concrete object or a picture?* If so, will one visual convey the intended meaning?
2. *Could this concept be communicated by a physical demonstration?* If so, is it necessary to establish a situational context or to use costumes or hand props to complement my demonstration? Could my actions be misinterpreted? How could I make the intended meaning clear and specific?
3. *Must I assume a different identity in order to make this concept meaningful?* For example, role-playing is essential where the teacher must model statements which are

not conceivably relevant to himself/herself: *Je suis un garçon/une fille*. How shall I establish my assumed identity: name tag?/picture mask?/costume?/puppet?

4. *Could the meaning of this concept be best demonstrated by written examples or diagrammatic devices?* If so, is the language to be used in the examples already known? Have I designed my written presentation so that it will make a clear and logical visual impression? Have I used diagrammatic devices consistently (e.g. boxed verbs, circled nouns, underlined pronouns, etc.) so that my graphic conventions will become familiar to the students? Have I excluded all irrelevant difficulties from this demonstration?
5. *Would the use of English be justified in this presentation?* Have I considered all possible alternatives to the use of English? Would the use of English in this situation be compatible with my basic philosophy of second-language teaching? Would this use of English set an undesirable example for my students? Is the information which would be presented in English absolutely essential to this lesson?

**Tape Recordings** In the *Bonjour Canada!* program, tape recordings are designed to avoid the monotony and artificiality of conventional pattern drills. They develop auditory discrimination, listening comprehension, oral production and oral reading skills, and provide an extra dimension of realism and enjoyment. Some recordings are tied directly to the student's textbook or workbook or to external visuals; some are intended for use by the teacher during the initial aural-oral presentation of new material; others are coordinated with follow-up activities in the textbook or workbook, and still others are included for optional use. Most recordings are suited for use either in teacher-centred lessons, or by individuals or groups working on their own.

The recorded components include listening exercises designed to prepare students for real listening experiences in which they will hear unfamiliar language. The objective is to train the students to remain calm in such situations, and to use their limited aural comprehension skills as effectively as possible. The method used in *Bonjour Canada!* gradually develops the ability to deduce meaning from context and from specific language clues.

**Note:** In *Ensembles 1* and *2*, most of the recorded instructions were given in English. In *Ensemble 3*, the students' previous experience in working with various types of recorded exercises, and their developing competence in French permit the increasing use of French for recorded instructions. English explanations and directives are given in only five of the recorded components in this *Ensemble*. Ultimately all recorded instructions will be given in French.

## Speaking Skills

Whenever possible, the presentations, exercises, games and activities in *Bonjour Canada!* have been carefully designed to encourage personalization, interpretation or adaptation to local needs and individual interests. Procedures which invite creativity in teaching and learning are repeatedly suggested in the *Teaching Notes*. Mechanical drills have been replaced by meaningful use of language to express thoughts and feelings, factual information from textual sources, or knowledge related to other curriculum areas. The student performs mental tasks which are expected of his/her age group working in other subject areas in the native language. Thus, the student's overriding preoccupation is with the message, and attention to language is motivated by the need to communicate.

## Reading Skills

**Recognition Reading** In the junior program recognition reading in the textbook is intended for use as an oral core support device, not for teaching the decoding skills of



reading. It is therefore essential that the aural-oral presentation of new language patterns and vocabulary precede the recognition reading experience. New language elements are identified for the teacher in the *Contenu linguistique* in the student's textbook and teacher's manual, and the *Teaching Notes* in the manual provide suggestions for the teacher's aural-oral introduction of new material.

The role of recognition reading is to provide textual resources and reference materials to support aural-oral work in both teacher-centred and student-centred situations. Every effort has been made to contribute to comprehension of the printed texts through the use of visual aids and models in the textbook and workbook. Models have been provided to illustrate, rather than explain, the procedures for oral and written activities.

**Decoding Skills** Recognition reading is a continuous feature of the junior program. However, as early as the first *Ensemble*, the systematic presentation of decoding skills is begun in special lessons and exercises entitled *Graphies*, and is developed in subsequent *Ensembles* until all the common FSL reading difficulties have been treated.

## Writing Skills

The writing program in *Bonjour Canada!* is primarily a means of confirming or consolidating other language skills. The student's textbook is complemented by a workbook whose functions are: a) to accommodate the written style of learning; b) to provide meaningful learning activities for student-centred assignments; c) to provide exercises which are more intellectually challenging, and which, therefore, require more time for thinking or research; d) to ensure participation by all students in certain language activities; e) to isolate specific language items for intensive study; and f) to provide diagnostic devices for assessing mastery of specific language elements and concepts.

Workbook components include: a) exercises to be used in conjunction with recordings (e.g., auditory discrimination and listening comprehension exercises); b) exercises to support lessons on reading skills (e.g., *Graphie* exercises); c) pencil activities featuring recognition reading and comprehension; d) written exercises to confirm mastery of selected language concepts; and e) games and resource materials for *Excursions* (optional reward projects and activities).

## TEXTUAL RESOURCES AND RELATED STRATEGIES

The *Bonjour Canada!* materials have been designed to lend themselves to both teacher-centred and student-centred teaching-learning strategies.

Each *Phase* is a linguistically coordinated group of components designed to introduce and practise specific language elements and concepts. The new structures, vocabulary and language concepts (*Observations*) in each *Phase* are listed in the *Contenu linguistique* tables in Part 2 of this manual. In preparing to teach a new *Phase*, it is suggested that teachers underline or use a highlighter pen to mark these new language elements wherever they occur in each component of the *Phase*.

In introducing new material, the first teaching task is to ensure that the students understand and are able to pronounce the new language elements. The *Teaching Notes* in Part 4 of this manual provide a variety of suggested procedures for pre-teaching new vocabulary, structures, and language concepts.

## **Êtes-vous Prêts?** (See Pedagogical Components, pages 4-5.)

In this *Ensemble* the textual materials include a new teaching-learning resource entitled *Êtes-vous prêts?*, a set of language activities and resources which serve as a *point de départ* for most of the *Phases*. The language activities in the *Êtes-vous prêts?* sections are lettered to distinguish them from the sequentially numbered components of the core program.

*Êtes-vous prêts?* activities and resources serve a variety of purposes:

a) Some provide a review to prepare for further development of particular language elements or concepts. For example, in *Étape 2, Phase B, plus . . . que lui/qu'elle* is reviewed to prepare for the introduction of *plus . . . qu'eux/qu'elles*; b) Some introduce new language elements or concepts in a limited context to prepare for further expansion in the more general and comprehensive contexts of the *Partez!* section of the *Phase*. For example, in *Étape 1, Phase B*, the vocabulary for pets is introduced in a picture-dictionary format, supported by a recording which provides models for pronunciation. This, in turn, is followed by a recorded exercise to be used by the students in conjunction with the picture-dictionary. This exercise ensures meaningful use of the new vocabulary and practice in pronouncing the names of the pets. While such preparatory work does not necessarily ensure complete mastery of all the new vocabulary, it does provide both the essential initial practice and a useful reference resource for the student's subsequent use; c) Other *Êtes-vous prêts?* activities serve to introduce the theme of a *Phase*, to initiate informational research related to the theme (e.g. *Étape 3, Phase A*—research on makes and models of cars—price comparisons, etc.), or to supplement the cultural content of the *Phase* (e.g. *Étape 3, Phase B*—the song *Lundi matin*, textbook, page 75). *Êtes-vous prêts?* activities are transitional components designed to facilitate the introduction of new material. Review exercises may be by-passed, at the teacher's discretion, but those which introduce new language elements or concepts should be included in the preparatory work for a new *Phase* to alleviate the workload which would otherwise fall within the *Partez!* section of the *Phase*. Teachers should feel free to use the *Êtes-vous prêts?* activities as they see fit, or to substitute alternative activities which may better serve their particular pre-teaching needs.

**Note:** The conventional expressions used in sports are: *À vos marques! Prêts? Partez!* For our purposes, however, the single-syllable *Prêts?* was considered too short to be effective as a title. Furthermore, the question *Êtes-vous prêts?* is a useful classroom expression for students and teachers in a variety of activities.

## **Partez!** (See Pedagogical Components, pages 4-5.)

**Presentations: Roles of Teacher, Tape and Text** The teacher's introduction to the *Partez!* section of a new *Phase* should be an aural-oral lesson conducted without reference to the textbooks, and with little or no writing on the chalkboard.

This aural-oral presentation of the new theme and language elements should be made as specific, as concrete, and as relevant to the students as possible. References should be to people, places, objects or events known to the students. In *Ensemble 1*, for example, many of the *Phases* introduced family members, and therefore the teacher's presentations would have been illustrated by pictures of his/her own family. In *Ensemble 2*, the theme is numbers: telephone numbers, numbers of football players, numbers on playing cards, prices of fruit and other objects, measurements, and so on. To introduce the various *Phases* in that *Ensemble*, the teacher would have used the students' telephone numbers, the numbers on their sports jerseys, real playing cards, and current prices in the local community. In *Ensemble 3*, the theme is travel, with sub-themes dealing with cars, pets, family relationships and intercity distances. Consequently, many of the activities suggested in the *Êtes-vous prêts?* components and in the *Teaching Notes*



centre on the students' own geographic location and experience. Whenever possible, the personal and local information used in this initial work on a presentation context should be elicited from the students themselves to ensure its relevance and interest for them.

The following is a general guideline for teaching a new presentation context:  
Preliminary: Do some or all of the *Êtes-vous prêts?* activities.

- Then:**
1. Introduce the new theme and language of the presentation context in an aural-oral situation with textbooks closed, as suggested above. The *Teaching Notes* in Part 4 of this manual provide specific suggestions for most of the presentation contexts;
  2. Ask a few simple questions to check comprehension. The students' answers, at this stage, may consist of one or two words or a short expression. The objective here is comprehension, not complex, oral production;
  3. Play the recorded version of the presentation context with reference to external visuals (wherever relevant and available), but with textbooks closed;
  4. Ask a few more comprehension questions as in step 2 above;
  5. Open textbooks and have students read the presentation context aloud. (see *Recognition Reading*, pages 16-17);
  6. Ask questions, or invite students to ask questions based on the text. Students should now be allowed to read their answers from the textbook if they wish, and, for this reason, answers may be more comprehensive than in steps 2 and 4 above. Include personalized questions on the same topic, if possible, eliciting the use of as many of the new language elements as possible.

The teacher's introduction of a *Phase*, and the students' first practice of the new vocabulary and structures need not be lengthy or exhaustive. *It is only the first of several teaching and learning experiences which treat the new material.* The rest of the components in each *Phase* are designed to exploit the theme of the presentation context and to provide the practice needed to ensure mastery of the new language elements and concepts.

The presentation contexts in the textbook are NOT intended for memorization or intensive drill. Their function is to launch the work on a new *Phase*, to establish its theme, and to serve as a reference resource for the students as they work on the related exercises and activities in the *Phase*.

**Use of tape recordings of presentation contexts** The reel tape symbol shown with a presentation context in the student's textbook indicates that the context has been recorded. This applies whenever the form and content of the presentation context permit. When the presentation is in a conversational format, the speeches are read as a dramatization.

Recorded presentations may be used, at the teacher's discretion, in a variety of ways. When presented as a listening comprehension experience (with textbooks closed), they provide valuable training in listening skills. Whenever possible, this pre-reading experience should be included in the procedures for introducing a new presentation context. These recordings may also serve as an aural support for recognition reading, as a model-repetition resource for pronunciation problems, as a remedial aid or self-help device for students who have missed the introductory lesson on a presentation context.

As for all recorded components, the recorded presentation contexts provide a valuable opportunity for the students to become accustomed to hearing native speakers whose speech styles may differ from one another and from that of the teacher.

**Recognition reading of presentation contexts** After the teacher's initial aural-oral presentation and the recorded listening comprehension activities have been completed, the presentation context should be read aloud and discussed, under the teacher's supervision, to ensure comprehension and correct oral production. Most presentation contexts are illustrated to provide helpful clues to meaning. Most *Phases* include one or more exercises which check reading comprehension of the presentation context. Teachers may find it helpful to examine these exercises when planning their introduction to a new *Phase*.

## Observations

To support the teaching of selected linguistic and grammatical concepts (sometimes referred to as “generalizations” in courses of study), certain *Phases* include *Observations* and related exercises which provide for a cognitive approach to particular aspects of language behaviour.

It should be noted that the *Observations* listed in the *Contenu linguistique* tables in Part 2 of this manual do NOT represent the sum total of language concepts implicit in the *Bonjour Canada!* series. Many more of the “generalizations” commonly prescribed in FSL courses of study are acquired by the student of *Bonjour Canada!* through meaningful practice and application, but without formal analysis.

*Bonjour Canada!* subscribes to the theory that some linguistic principles are best mastered through intensive practice, while others may be more effectively assimilated if supported by conscious analysis and pattern perception. Therefore, the choice and scope of concepts treated in the *Observations* lessons have been governed by considerations of the nature of the concept and its significance at that particular stage in the students' language development.

There is a natural tendency to think of linguistic and grammatical concepts in terms of the written language, but rules governing the behaviour of the written word do not always apply to the spoken language. For example, the addition of the letter “s” is a common key to the plural in written forms, but it is the sound [e] (not [s]) which most frequently signals the plural in the spoken language (e.g. *les, mes, des, ces*, etc.). Because the emphasis in *Bonjour Canada!* is on the listening and speaking skills, most of the language concept lessons require the student to observe the behaviour of the *spoken* language, both for its own sake and as a guide to correct pronunciation of the corresponding written forms. It is for this reason that phonetic symbols are shown in some *Observations*. Students should not be expected to master phonetic symbols, but merely to use some of them as keys to critical pronunciation differences: e.g. for *bonne/bon* [bɔ̃n]/[bɔ̃] (textbook, page 71) the teacher directs the students' attention to the presence of the [n] sound in *bonne*, and to the fact that the sound is not heard in *bon* despite the presence of the letter “n” in the written word. The objective here is not to teach spelling, but rather to ensure correct usage of the masculine and feminine forms in oral performance and correct pronunciation in recognition reading.

An *Observation* lesson usually evolves naturally out of a presentation context which contains examples of the language behaviour to be observed. Using these and/or similar, personalized examples, the teacher leads the students to observe both the oral and written concepts involved. In most cases this is done very briefly and with reference to chalkboard models as required. The students' attention is then directed to the format and content of the *Observation* in the textbook to ensure that it will be correctly interpreted if students wish to use it as reference resource during the performance of a related exercise, or for subsequent review of a forgotten principle.

The heading *Rappel* is used wherever a previously taught *Observation* may be needed as a reference resource.



## Activities

**Textbook exercises** All the exercises in the student's textbook are intended for oral use exclusively. The instructions for exercises have been limited to a few words in the student's textbook and workbook in order to avoid the use of English or of pedagogical terminology in French. The suggested procedures for individual exercises are described in the *Teaching Notes* however, and models are given in the student's materials to serve as examples of the required procedures.

Some exercises are best suited for use in a total-class situation directed by the teacher or by a competent student. Others are ideal for partner or small group assignments. Most, however, require at least some introduction and follow-up by the teacher. For most exercises, the *Teaching Notes* in Part 4 of this manual suggest teacher-centred and/or student-centred procedures. In addition, the section entitled *Teacher-Centred/Student-Centred Teaching and Learning* (page 25) provides guidelines and practical suggestions for student-centred strategies.

It should be noted that, in most exercises, the numerical order of the items represents a gradual increase in challenge. This allows the teacher to assign appropriate segments of an exercise to different ability groups, or to resume direction of the oral work when groups or partners reach the more difficult items in an exercise.

All textbook exercises requiring answers or completions are ORAL exercises, and students should understand that no writing is permitted in the textbook.

Where the reel symbol occurs in the margin, there is a recorded component to complement the exercise. In most cases, the recording (or the tapescript) provides elements of the exercise, without which performance is impossible.

A new oral game entitled *La chaîne rapide* is introduced in *Ensemble 3*. Models and illustrations suggesting the game routines are provided in the textbook, and procedures are suggested in the *Teaching Notes*. However, once the game procedures and language patterns have been introduced, the game should be played, whenever possible, with textbooks closed.

*La chaîne rapide* is a round robin or oral relay game designed to provide rapid practice of new or review vocabulary and/or structures for a large number of students. In some cases (e.g. *Étape 1, Phase A, Êtes-vous prêts?, Exercice E*), the challenge includes recall of information supplied by previous players. Played as a round robin, *La chaîne rapide* is a game in which students are eliminated from the circle if they make a mistake either in language or in information. The winners are the students remaining in the circle at the conclusion of the game.

Played as a relay race, the game becomes a team competition. Two or more teams of equal numbers of players take turns in performing the oral relay. Students who make mistakes are not eliminated, but their errors must be corrected by the teacher or other students. The team completing the relay in the shortest time is the winner. Since time is lost when errors are corrected, the students must strive not only for speed but also for accuracy. The teacher should be the final judge of linguistic performance, but a student should be appointed as time-keeper.

Versions of *La chaîne rapide* are introduced at several points in *Ensemble 3* to provide practice in the oral use of a variety of language elements and/or concepts. The principles of this game could be adapted by teachers to provide effective practice of other linguistic items as well.

**Recorded Exercises** Teachers are urged to make use of as many of the recorded exercises as possible. With few exceptions, they require not only linguistic performance, but also meaningful communication. They are thought-provoking and information-oriented, and they provide a listening experience beyond the scope of any individual teacher since the recordings are made by Canadian francophones whose voices and



speech styles represent a limited cross-section of spoken French heard in Canada. Students are not necessarily expected to imitate any or all of the variations from “français standard” pronunciation which they will hear on the tapes. The purpose is to accustom them to hearing natural French speech, and to help them to recognize that such variations are normal in any spoken language. The way people speak is a significant aspect of their personal, cultural background—their family, their region, their education, and also of the social demands of a given situation whether formal or casual. The tape recordings provide excellent opportunities to discuss culture and values in these terms. If teachers and students understand and appreciate these considerations, the standard of pronunciation expected should be flexible enough to include pronunciations and speech styles imitated from the recordings or from other native speakers, as well as “français standard” pronunciations which may be modelled and encouraged by the teacher at his/her discretion.

Most of the recorded exercises require concurrent use of the textual materials (textbook, workbook or external visuals) since these, in many cases, provide the context (reading), information (illustration), and/or checking devices (workbook grids) referred to in the recorded instructions for the exercise. Wherever possible, external visuals have been provided in the form of wall charts, maps, or flashcards to allow students to perform a recorded exercise without reference to the textbook. When the recorded instructions refer to an illustration on a particular page in the textbook, teachers will find it much more effective to use the corresponding external visual (where available) since this allows the students to focus their attention simultaneously on the visual, the tape-recorder AND the teacher during the performance of the exercise. In this situation the teacher is able to use gestures rather than vocal signals to select students or groups for responses, and to direct attention to particular details in the illustrations, as may be required.

The recorded exercises include a number of different types and formats. The *Teaching Notes* in Part 4 of this manual provide suggested procedures as required. Most of these types of exercises and procedures will be familiar to students of previous *Bonjour Canada! Ensembles*, but there is one new type of recorded exercise introduced in *Ensemble 3*. This is an exercise in which the response may be expressed correctly in a variety of ways. For example, in *Étape 2, Phase A, Exercice 27* on page 37 in the textbook, the model serves to illustrate:

QUESTION:	<i>Est-ce que je suis le fils de Maurice Julien?</i>
ANSWER:	<i>Non, tu n'es pas le fils de Maurice Julien.</i>
OR:	<i>Non, tu es la fille de Maurice Julien.</i>

Other possible answers could include: *Non, tu n'es pas son fils.*, *Non, tu es sa fille.*, or a combination of both.

The recorded instructions for this type of exercise state that the answers are not recorded, and obviously, therefore, such exercises must be performed under the teacher's direction since there can be no correction model on the tape.

Teachers should expect to stop the recording from time to time in the course of the exercise to allow sufficient time for extended or alternative answers to some or all of the questions. It is important that alternative answers be heard, since the objective is to demonstrate that there can be several correct ways to express an idea, and that some questions may elicit different versions of the same basic information.

In *Ensemble 2* some of the recorded exercises were introduced in French on the tapes. In *Ensemble 3* French is used in all but five of the recorded exercises. English instructions are recorded only in those cases where the students could not be expected to understand because the explanations and directives are complex and/or would have required excessive use of unfamiliar vocabulary.

If the procedure for the recorded exercise is already familiar, it may not be necessary for the teacher to supplement the recorded instructions with explanations or

demonstrations, but, if there is any doubt, or if the first few items of the exercise produce poor performance due to lack of understanding of the instructions, the teacher should provide whatever explanations may be required.

If the teacher anticipates problems with certain items of vocabulary or language concepts in a recorded exercise, these should be reviewed briefly to ensure smooth performance when the recording is presented. In some cases, it may be advisable to do a simplified version of the exercise before attempting the recorded version. With some students, or for a particularly challenging exercise, the teacher may, at his/her discretion, preface the recorded presentation with a preliminary run-through of all or parts of the exercise, using the tapescript provided in the *Teaching Notes*.

If students are unable to respond within the timed pauses in certain exercises, the reason is usually insufficient preparation, and further practice or teaching will be necessary. By stopping the tape, the teacher may occasionally extend the time allowed for responses until the students' pace increases sufficiently to meet the demands of the recorded exercise.

It is left to the teacher to instruct the students as to whether they should respond in unison or as individuals. The disadvantages of total unison responses are obvious, but, in some cases, the whole class or small groups may be asked to respond in unison, in order to build confidence. In most exercises, however, it is advisable to have individual students give the responses throughout a recorded exercise. It is possible, and often desirable, to alternate between individual and group responses (e.g., individual responds/group repeats model response, or vice-versa). Students who are to respond to exercise items may be chosen before the exercise begins, or the teacher may point to or call upon individual students to respond as the exercise proceeds. This last method of selecting students may create some degree of nervous tension, however, and should be used with discretion. Competent students usually enjoy this pressure, and may be given the opportunity to perform under these conditions the first time a recorded exercise is presented. Others may have to work through the exercise once or twice before they are ready for this level of challenge.

Recorded exercises need not always be teacher-centred. Where a model response is provided on the tape, it is quite possible—and indeed desirable—for groups to work without the teacher's supervision. Such work, however, must always be checked by the teacher in a total-class or test situation to ensure quality performance.

Recorded exercises can also be used for self-help by individual students who have been absent or who need extra practice before a test.

**Workbook Activities** The primary function of the workbook, at this stage in the program, is to contribute to mastery of the listening, speaking and reading skills. Writing activities are often coordinated with a recorded listening exercise, or presented in a dialogue format (with stars and triangles designating roles), or illustrated to support comprehension and provide reference, or complemented by a resource vocabulary list. Nevertheless, it is expected that students may, in the process of selective transcription, learn to spell certain vocabulary items. Some exercises feature spelling as an essential aspect of the lessons, as, for example, in *Graphie* lessons or in an *Observation* (e.g., certain verb forms, singular/plural and masculine/feminine endings, etc.). Spelling, however, is not an important objective of the program at this stage. Teachers are therefore urged, when creating new exercises for practice or for testing purposes, to keep the challenge at the level presented in the workbook. Students should never be expected to know how to write everything they can say or read.

Written exercises provide a fourth mode of learning which has certain advantages over the listening, speaking and reading modes. In a written exercise the student has time to assess the context, reflect, check maps or reference tables, consider options, perform calculations, or revise answers. Written exercises allow students to work at their own speed. They also provide productive educational activities for assignment to groups of students while the teacher works with others or when the class is working in activity centres.



At the teacher's discretion, certain workbook activities could be assigned as homework. Certainly some of the *Excursions* would be well suited for use as out-of-class projects which could be shared by family or friends. As for homework in any subject, the assignment should be clearly explained or demonstrated, and the students should have the opportunity to ask questions and to start the activity in class to ensure that there is full understanding of the procedures required. It is natural for students to consult with family members or with other students in executing homework assignments. Therefore every opportunity should be taken to help parents understand the program so that their participation may be constructive and motivational. Often however, in working in a written exercise, the student performs alone, thereby revealing his/her individual mastery or lack of mastery of the vocabulary, structures, concepts or reasoning powers featured in the exercise, and thus providing the teacher with useful diagnostic information.

At the teacher's discretion, certain exercises may be assigned as partner projects, or groups may be allowed to work together on some assignments. Since most written work is a learning rather than a testing activity, cooperation and collaboration among students is often a positive and productive experience.

In addition, a student's workbook is a cumulative record of at least one aspect of his/her performance which satisfies the need of both students and parents for visible evidence of progress.

As for any exercise, the teacher must ensure that the format, content and procedures are clearly understood and that possible difficulties are cleared up before the students begin a written exercise. This is particularly important when writing is coordinated with a recording. The general principles described in the methodology for introducing textbook and recorded exercises apply to workbook exercises as well.

While some oral work will usually take place during the introduction and preparation for a written exercise, it is an *essential* part of the checking process and/or follow-up to almost all written assignments. Correct written performance represents mastery in only the reading and writing skill areas. Improved ORAL performance is the ultimate objective.

Procedures for checking and correcting written exercises are many and varied. Depending upon the nature of the exercise, the competence of the students, the assignment (entire class, small groups or individuals), and the teacher's preference, the following procedures may be considered: a) students correcting their own work from chalkboard models, overhead projectuals or answer sheets provided by the teacher; b) partners exchanging exercises to check each other's work from reference models; c) group leaders checking the work of group members with reference to answer sheets provided by the teacher; d) the teacher checking the work of individuals or groups while the rest of the class works on another assignment; e) the teacher collecting workbooks to check exercises out of class.

Since most teachers find it impossible to do all checking of written work themselves, it is important that students be carefully trained to perform this task effectively and responsibly. Checking can and should be a valuable learning experience involving discussion, analysis of errors, and remedial teaching, often by the students themselves. There are, however, some exercises which must be checked by the teacher because of the multiplicity of acceptable options or because the creative nature of the exercise requires a more complex evaluation process.

Scoring rules should be determined by the teacher, and a clearly defined policy regarding checking, scoring and the correction of errors should be established. At regular intervals the teacher should collect sets of workbooks for general examination to ensure that students are meeting acceptable standards with regard to completing assignments, checking, scoring and making corrections, and are maintaining a reasonable degree of neatness. Constructive comments, commendations and suggestions should be written in the students' workbooks from time to time, and a credit for quality performance could be included in term ratings or report remarks.



Teachers who wish to allocate a portion of the overall French mark for written tests should use selected workbook exercises as models for the format and content of test components.

**Excursions** A wide variety of optional projects and activities is included in each *Ensemble*. Among the twenty-two *Excursions* in *Ensemble 3* there are games and projects featuring map skills, the use of distance tables, drawing, opinion surveys, word puzzles and codes, songs, information about famous places, cars and pets, and directed oral and written compositions. The content focuses on culture, special interests, and the enjoyment of learning and playing in French.

The *Excursions* are numbered sequentially throughout the *Ensemble*, and each is entered by number and title in the appropriate *Phase* in the student's textbook. Many of the *Excursion* entries in the textbook are cross-referenced to the workbook.

*Excursion* projects provide an ever-growing supply of reward activities and classroom resources (e.g. games) which may be reused or adapted for use with other language elements or concepts in subsequent *Phases*, *Étapes* or *Ensembles*. The students' favourite games and songs from previous *Ensembles* should not be overlooked.

Excursion activities are particularly suited to student-centred strategies. Some, such as crossword puzzles, are more appropriate for use by individual students, but even crossword puzzles may be undertaken by partners or small groups. Others, such as *Messages secrets dictés* from *Ensemble 2*, require the participation of two or more students.

## TEACHER-CENTRED/STUDENT-CENTRED TEACHING AND LEARNING

*Bonjour Canada!* has been designed to facilitate student-centred follow-up to teacher-centred lessons. Most of the textbook and workbook components (oral and written exercises, games and *Excursions*) are suitable for partner or small-group assignments. Therefore, the challenge of student-centred teaching lies, not in the teacher's ability to create suitable materials, but in lesson preparation, classroom administration, and the training of students for independent work.

This section of the manual treats the subject of student-centred teaching and learning in terms of principles and methodology. In addition, many of the *Teaching Notes* for individual program components include suggestions for partner or small-group activities.

While student-centred teaching and learning is encouraged in *Bonjour Canada!*, it is by no means recommended as an exclusive teaching-learning method. Each teacher will determine the combination of teacher-centred and student-centred strategies which best suits his/her personal preferences and the needs and interests of different classes or groups of students.

Teachers of French as a second language who may be accustomed to teacher-centred methods could be reluctant to introduce student-centred strategies in the belief that, without constant monitoring, students' errors will go undetected and uncorrected. To a degree this is true, and may be considered by some to be sufficient reason for adhering exclusively to a teacher-centred method. However, teachers who accept the basic philosophy of *Bonjour Canada!*—that French should be presented as a tool to be used for communication in meaningful, realistic situations—will recognize that errors are less of an impediment to communication than silence, and that some teacher-centred methods do impose silence or mindless, mechanical unison work upon the majority of students for the better part of many teaching periods.

This is not to advocate a precipitous leap into total individualization or a fanatical preoccupation with group-work materials, strategies and related administrative complexities. *Bonjour Canada!* is not a do-it-yourself program which can be assigned to students as a self-teaching package. It assumes that the teacher will play the traditional role of presenter and monitor of student performance, especially for the introduction of new material. It also assumes, however, that many of the practice activities will be assigned to students working alone, in pairs or in small groups with only incidental monitoring of performance by the teacher.

Thoughtful planning and gradual, systematic training of students in the execution of student-centred activities eliminate many of the potential hazards in this teaching and learning method. Since the primary objective is a more effective use of time, caution must be exercised in assessing time expenditures in terms of potential returns. For example, there would be no justification in spending four minutes organizing groups for a two-minute exercise, and it would be wasteful to ask students to work with a partner if that directive led to time-consuming arguments as to who would work with whom, or questions as to what the partners were supposed to do. Such potential time-wasting and distress should be anticipated and avoided by establishing standard groupings and procedures for group work, and by ensuring that the terms of reference for the assignments are clearly understood before the work begins. Care should also be taken to ensure that the challenge of the activity is within the students' competence.

Student-centred use of textual and recorded materials is intended only for the practice phase of the learning process. The initial presentation and the checking and testing phases are teacher-directed.

## Teaching and Learning in Activity Centres

Using the analysis of textual resources and related strategies as a basis, teachers should have no difficulty incorporating various student-centred activities into most of their daily lesson plans: a few minutes of partner practice on a particular exercise, a student-directed classroom routine, a familiar game, ten minutes for a selected group to work on their *Excursion* project while the rest of the class goes on with the core program, etc.

Once the students have had sufficient basic training in the use of their textual materials, and in the disciplines required for independent work—alone, in pairs, or in small groups—certain periods may be devoted entirely to student-centred activities. Eventually a whole *Étape* may be programmed for student-centred teaching and learning.

Student-centred FSL periods require *more* rather than *less* teacher planning, but, when well organized, they serve many purposes: a) they free the teacher for oral testing or consulting with individual students; b) they train students in efficient, responsible work habits; c) they make it possible to assign appropriate work to groups of students with particular needs; d) they develop leadership qualities in competent students; e) they maximize student participation in FSL teaching-learning activities; f) they promote self-reliance, awareness of performance standards, and self-evaluation.

## Basic Planning for Activity Centres

Basic planning for an activity-centred period involves: a) listing the names of the students who will be assigned to each group; b) preparing assignments and appropriate materials for each group; c) breaking the teaching period into suitable time blocks (e.g., three 10-minute segments in a 30-minute period); d) establishing a seating plan for activity centres; e) determining the rotation system to be observed by the groups (if rotation is required).

The length of the period, the students' maturity and competence, and the class size are factors which will affect the number and size of the groups to be organized. The



workloads represented by the various group assignments will determine the time allocation for each activity.

**Grouping students for activity centres** The assignment of students to groups requires careful consideration. In most cases it is advisable to mix abilities in each group, so that each will include one or more competent members who will be able to assist weaker students.

The membership of all groups should be changed from time to time to ensure a wide range of student interaction, and to avoid the development of individual role-fixing within a group. On occasion, it may be advisable to allow the students to participate in determining the membership of groups.

**Training Students for Small Group Work** Although students may be accustomed to small group work in other subjects, the teacher of French must prepare them for the various types of group activities which they will meet in their French program.

To initiate group work in the French class, the teacher should inform the students, as they begin each new *Phase*, that there will be certain parts of the work carried out in activity centres. Then, having identified those exercises and activities to be used in activity centres, the teacher should include, in his/her total-class presentation and practice of those components, special instructions and demonstrations to ensure that all students understand the procedures for follow-up work in small groups.

In the early stages of training for group work, the same assignment should be given to all groups in order to establish the basic procedures for each type of group activity: a) oral work based on textbook exercises; b) written and oral work based on workbook exercises; c) development and/or rehearsal of dialogues; d) listening and speaking or writing using tape recorded exercises; e) games; f) research or special activities based on *Excursions*.

With some classes, or in some teaching situations, it may not be possible or even advisable to establish activity centres for assignments involving use of the tape recorder or research materials, but even very young students can be taught to work productively in small groups on simple assignments based on the textbook or workbook.

Once the students are familiar with the basic types of small group assignments, several small groups may work concurrently on different (but familiar) types of activities. Since all or most of the students will, at some time during a *Phase* undertake several small group assignments, the teacher should, before breaking the class into groups, present to the whole class those special instructions or demonstrations which may be required for each activity centre. This total-class introduction to an activity-centred period minimizes the need to repeat explanations when groups move from one centre to another.

Some teachers find it effective to provide a "procedure" card for each activity centre. These cards state the assignment and give simple, step-by-step instructions for carrying out the activity. Such cards do not, however, eliminate the need for the teacher's oral instructions and demonstrations which are given before the students go to their activity centres. "Procedure" cards (if used) and any essential non-textual materials or equipment such as tape recorders, play money, game cards, flashcards, costume effects, etc. should be prepared in advance and distributed to the various activity centres, as required, at the beginning of the activity period.

Teachers who have had experience in administering small group activities suggest that a set of review assignments from previous *Phases* (games and *Excursions* in particular) should be kept on hand for use in the early stages of work on a new *Phase* since it is not possible to provide a variety of new activity assignments until most of the components of the new *Phase* have been taught.

When a student feels ready to be tested on an Activity Centre Assignment, he/she signs the test list (a readiness record card or sheet provided by the teacher for any assignment suitable for testing). It should be made clear to the students that, when they



sign the test list, it does not necessarily mean that they will be tested on that particular assignment, since the teacher may not have time to test everyone on every exercise or activity, but that everyone will be tested on a variety of different kinds of work as they proceed from *Phase* to *Phase* in each *Étape*, and that the test lists will be consulted by the teacher.

**Preparing Group Assignments for Activity Centres** Before deciding on the division of time for group activities, it is essential to consider the nature of the activity assignment for each group. If the assignments are not reasonably balanced in length, administrative problems are inevitable. One group may complete its work before the others, and unless these students have a specific, supplementary assignment, their time will be wasted, and discipline may suffer. Special activities (e.g., *Excursions*) should be provided as supplementary assignments.

Assignments for activity centres should feature objectives, formats and routines which are already familiar to the students. During the training period for group work, each Activity Centre Assignment should be presented by the teacher and discussed with the students. The appropriate routines should be demonstrated as required.

## Sample Assignments for Activity Centres

The following sample assignments would be appropriate for an activity-centred period toward the end of *Étape 3, Phase D*.

### ACTIVITY CENTRE A: Round Robin Exercises

Based on textbook exercises A and B ( *Livre*, pages 93 and 94)

After the recorded version of Exercise A has been done in a total-class situation, the exercise may be assigned for practice, with or without the tape-recording, as a group activity. If used with the textbook only, the group members take turns giving both a stimulus and a response. For example, with reference to the maximum/minimum speeds shown in the textbook illustration, the round robin would proceed as follows:

Textbook item # 1:

TERRY: –*Je conduis à 115 km/h.*

*Est-ce que je vais trop vite/lentement?*

MARIAN: –*Oui/Non, tu vas trop vite/lentement.*

Textbook item # 2:

MARIAN: –*Je conduis à 35 km/h.*

*Est-ce que je vais trop lentement/vite?*

ANDREW: –*Oui/Non, tu vas trop lentement/vite.*

When all ten speed items listed in the textbook have been used, the students could extend the exercise by naming any speeds of their choice in the opening statements.

Once Exercise A has been sufficiently practised, the group could proceed to Exercise B and continue the round robin using the two models in the textbook as a reference, if necessary, for the stimulus and response in each of the exercise items. Here again, the exercise could be expanded by using other given names and different speeds.

At the end of the group-work period, students who feel that they are ready to be tested on one or both of these exercises should sign a test list or check off their names under the appropriate heading(s) on a test readiness sheet: e.g. *Exercise A, page 93/Exercise B, page 94*.

**ACTIVITY CENTRE B: Dramatizations**

Based on the Presentation Context: "*Une dispute*" (*Livre*, page 95)

A box of costume effects and small props such as hats, glasses, false moustaches, wigs, purses, a wheel or tin plate to represent a steering wheel, etc. should be available for use in such dramatizations.

The instructions could be the following:

1. Choose a stage manager to set up chairs representing the seats in the minibus, and to be responsible for the costumes and props.
2. Choose a director to select group members for the speaking parts (*M. et Mme Langlois*) and for the non-speaking parts (any number of Langlois children up to six).
3. Rehearse the dialogue using the script in the textbook as required.
  - a) players should use simple costume effects to support their roles;
  - b) a student could be chosen to produce sound effects (e.g. engine sounds) if required;
  - c) the director, in consultation with the actors, should try to simulate reality by suggesting pantomime (e.g. pretending to drive) and body language (facial expressions and gestures);
  - d) the speeches should be practised until they sound natural and convincing;
  - e) if the actors wish to attempt some or all of the speeches without reference to the textbook, the director, or another member of the group may act as prompter;
  - f) throughout the performance the non-speaking actors should behave according to the roles they are playing (e.g. teasing one another, looking out at the passing scenery, reacting to their parents' quarrel, etc.).

When the first cast has completed its rehearsal, different members of the group take their turns at playing the various roles (director, speaking parts and non-speaking parts) until some of the group members may be ready to perform the dialogue from memory.

At the teacher's discretion, competent students may be allowed to modify the script by making minor changes in the order of statements in some speeches, by using other expressions which suit the context, or by providing incidental speeches for the Langlois children.

At the end of the group-work period the stage manager may ask members of the group to help with the task of returning props, costumes and chairs to their proper places as quickly as possible.

Actors or directors who would like to present their version of the dialogue for the class should submit their names to the teacher at the end of the group-work session. The teacher then invites one or more of these directors and acting teams to present their dramatizations as entertainment at the end of the period or on a specified date.

**ACTIVITY CENTRE C: Recorded Exercise and/or Related Game**

Based on Exercise 66: "*Sur l'autoroute*" (*Livre*, page 96 and Tape)

This recorded exercise may be used as a group practice assignment after it has been introduced and demonstrated in a total-class situation.

ALLER may be reviewed before the exercise is begun, if the teacher considers it necessary, or a copy of the present tense conjugation of the verb ALLER (or of the tapescript) may be supplied to a group monitor for use in the event that remedial references may be needed.

The tape recorded is set up, and a group leader is chosen to control the recorder and direct the exercise as follows:

1. Textbooks are closed, and the leader turns on the recorder;
2. The group members take turns answering the questions in clockwise order around the table;
3. The group leader stops the recorder whenever a member of the group raises his/her hand to signal that he/she has heard a mistake;
4. Errors are discussed and corrected, in consultation with the monitor, and the problem item is replayed by the group leader to ensure that the appropriate correction has been made;
5. The exercise is repeated until all members of the group are ready to sign the test list (see Activity A).

#### *Game version*

This activity becomes a game if twenty opening statements are written on individual mini-cards, and a box of tokens (beans, buttons, bottle-caps, etc.) is provided to represent points earned.

#### Examples of Mini-Cards

<i>Louise fait . . . . km/h.      (Elle va . . . .)</i>
<i>M. Dion conduit à . . . . km/h.      (Il va . . . .)</i>
<i>Nous faisons . . . . km/h.      (Vous allez . . . .)</i>
<i>Jean et Jacques font . . . . km/h.      (Ils vont . . . .)</i>
<i>Ton père et toi, vous faites . . . . km/h.      (Nous allons . . . .)</i>

Each player in turn takes a card from a face-down deck, and reads it aloud, completing the sentence with any speed between 0 and 140 km/h. The next player must respond according to the speed assessments on the speedometer. If he/she answers correctly, using the correct pronoun subject and verb form (as shown between brackets on the previous player's mini-card), and giving the correct speed assessment (*vite, trop vite, très lentement*, etc.), he/she takes a token representing a point earned. Used cards are placed face-up in a second deck which is turned face-down and comes into play when all the cards from the first deck have been used. The player with the most points (tokens) at the end of the activity session is the winner.

#### **ACTIVITY CENTRE D: Written Exercises with Oral Follow-up**

Exercises 68, 69A and 69B (*Cahier*, pages 74 to 76)

When the procedures for Exercise 68 have been explained and demonstrated to the class, the exercise is assigned to the students in group D.

The procedure is as follows for both exercises:

1. Each student completes the sentences in his/her own workbook;
2. Group members may consult one another, if necessary, during this writing activity;
3. When the written work has been completed, the group members take turns reading aloud the completed sentences to check and correct the informational content of their sentences;
4. Workbooks are then exchanged, and group members check each other's written work, using the *Rappel* and resource boxes as spelling references.

When Exercise 68 has been checked and corrected, the group members go on to Exercise 69A, *Préparation à la dictée*, following the same steps as for Exercise 68.



If time permits, Exercise 69A is studied in preparation for the recorded dictation. At the teacher's discretion, the recorded dictation (Exercise 69B) may be administered as a group activity as well.

#### **SPECIAL ACTIVITY: Game**

*Excursion 13: Jeu: Qui va plus vite? Qu'est-ce qui va plus vite? (Livre, page 100 and Cahier, pages 77 and 79)*

Students working in Activity Centres may complete assignments before the activity period is over. The game *Qui va plus vite?/ Qu'est-ce qui va plus vite?* is played by two students (see *Teaching Notes*, page 75), but several of these games could be played at the same time if more students were free to play.

The game procedures should be explained to the whole class before the activity period begins.

1. The first partner assignment could be the preparation of the cards for the game (see *Cahier*, page 77);
2. Then, using the game-cards, the game-board in the workbook (or a copy of the game-board previously mounted on cardboard, coloured and laminated), and markers (e.g. bottlecaps, buttons, etc.), the game is played by two students. A third student may participate as monitor or judge, as suggested in the *Teaching Notes* for this *Excursion*.

## **TESTING**

### **Philosophy and Principles**

If testing is to provide a fair evaluation of the students' achievement, it must measure quantitatively and qualitatively what they have learned. The testing program must reflect the total amount of material selected for testing, the total amount of time spent in teaching and learning that material, the teaching-learning priorities given to particular language elements and concepts, and the skill areas in which they have been featured, as well as the physical formats and classroom routines used in the teaching-learning process.

Since the stated objectives of *Bonjour Canada!* include relevant, interest-motivated communication, meaningful and personalized use of language, accommodation of different styles of learning, provision for freedom and creativity, and "core plus" materials, it would be illogical for *Bonjour Canada!* to propose a rigid, prescriptive testing program.

With these considerations in mind, we offer the following suggestions and examples to serve merely as guidelines and models for the development of testing materials and procedures to meet particular needs.

### **Criterion-Referenced Tests**

The familiar test which produces marks for report cards is designed to evaluate a student's performance as it compares to that of others. Such tests are commonly referred to as "norm-referenced". There are, however, certain language elements and/or concepts in most *Étapes* of *Bonjour Canada!* which are so essential to progress that students should achieve mastery (within a range of 75% to 85%) of these core items before proceeding to the next *Étape*. To assist teachers in identifying these linguistic essentials, the resource tables of Part Two of this manual include cumulative lists of the

suggested “Minimal Oral Performance Requirements” for each *Phase*, *Étape* and *Ensemble* to date.

Criterion-referenced tests are those which determine whether or not a student has sufficient command of the “Minimal Oral Performance Requirements” to permit him/her to build further upon these prerequisite language elements and/or concepts.

Norm-referenced tests produce marks. Criterion-referenced tests simply classify a student as “ready to proceed to new work” or “in need of remedial work” on particular language elements and concepts.

Each column on a criterion-referenced test record sheet represents a particular oral performance requirement (e.g. *Il y a → Il n’y a pas, devant/derrière/dans*, etc.). When a student demonstrates oral mastery of a particular linguistic item, a check-mark is placed in that column beside his/her name. A dot is placed in the column opposite the name of a student each time he/she tries but fails to meet the required level of mastery. Such students are given remedial teaching and practice, and are repeatedly re-tested until they qualify for a check-mark.

Criterion-referenced testing is usually administered in the course of everyday classroom activities: oral exercises (including some of the recorded exercises), games, personalized exchanges and presentations, etc. Some students will demonstrate mastery during their first performance of an oral activity; others should be tested during subsequent review performances or after they have had the opportunity to practise with a partner or in a small-group situation. Students who have already passed a criterion-referenced test are often able to provide the necessary remedial work and practice for a partner or group member who needs help.

Some teachers use a class set of individual name cards to simplify the task of recording criterion-referenced test results. During the performance of certain exercises or activities, the teacher, holding a number of name cards in one hand, calls upon the student whose name appears on the top card to perform. If the student’s performance meets or surpasses the criterion for success, the teacher places that card in what will become the “pass” deck. If the student’s response is not satisfactory, his/her card is placed in the “re-test” deck. At the end of the period, the teacher simply records all performance results in the appropriate column on the mark sheet by putting a check mark or a dot beside the name of each student who has been tested for a particular achievement. Students whose performance has not been satisfactory are advised that they will need further work and/or remedial help on that topic, and that they will be tested as many times as required to achieve a “pass”.

Teachers are bound to find that these simple records of the students’ successes and failures in specific aspects of performance will contribute greatly to their own perception of the strengths and weaknesses of their classes, and to worthwhile discussions in parent interviews.

Minimal achievement criteria should also be established for selected items from the *Contenu éducatif* for each *Étape* (cultural content, attitudes, values, general knowledge, skills, etc.), taking into consideration the age and general competence of the students in other subjects.

**Criterion-Referenced Testing: Minimal Oral Performance Requirements** The following is a suggestion for the selection of items to be included in criterion-referenced tests for *Ensemble 3*.

Students must demonstrate at least 75% mastery of the items below:

<i>Étape</i>	<i>Phase</i>	<i>Items</i>
1	A	<ul style="list-style-type: none"> <li>–use appropriately <i>Il/Elle/Ils/Elles + s'appelle (nt) . . .</i></li> <li>–ask for someone's name</li> <li>–pronounce numbers 1 to 10 before a noun beginning with a vowel</li> <li>–situate in space using <i>dans/devant/derrière</i></li> </ul>
	B	<ul style="list-style-type: none"> <li>–use appropriately <i>Il y a/Il n'y a pas . . .</i></li> <li>–change <i>un/une/des</i> to <i>de</i> in negative contexts</li> <li>–use <i>les</i> with plural nouns used in general sense in both affirmative and negative contexts</li> <li>–use the appropriate forms of <i>animal/animaux; cheval/chevaux; tropical/tropicaux</i></li> <li>–express degrees of appreciation using <i>J'aime (beaucoup)/J'adore</i>; or of non-appreciation using <i>Je n'aime pas (du tout)/Je déteste</i></li> </ul>
	C	<ul style="list-style-type: none"> <li>–pronounce the letter combinations <i>ou</i> → [u] and <i>oi</i> → [wa]</li> </ul>
2	A	<ul style="list-style-type: none"> <li>–identify and use appropriately the feminine and masculine forms of selected adjectives</li> <li>–change <i>le/la/l'</i> to <i>les</i> in the plural</li> </ul>
	B	<ul style="list-style-type: none"> <li>–use appropriately <i>lui/elle/eux/elles</i></li> <li>–make at least four statements giving information about a friend (see workbook, Ex. 30A, p. 27)</li> <li>–use appropriately AVOIR and ÊTRE with all persons in the present tense</li> </ul>
	C	<ul style="list-style-type: none"> <li>–react to a statement by using <i>Alors, je veux/Alors, je ne veux pas + jouer avec toi.</i></li> </ul>
	D	<ul style="list-style-type: none"> <li>–react to a statement by using <i>J'aime/Je n'aime pas + jouer avec . . .</i></li> </ul>
	E	<ul style="list-style-type: none"> <li>–express degrees of frequency of occurrence by using <i>toujours/souvent/rarement/jamais</i> with reference to selected activities</li> </ul>
	F	<ul style="list-style-type: none"> <li>–none</li> </ul>
	G	<ul style="list-style-type: none"> <li>–pronounce the letter combination <i>ch</i> → [ʃ]</li> </ul>
3	A	<ul style="list-style-type: none"> <li>–use appropriately <i>bonne/bon</i></li> <li>–ask for or supply information commonly discussed when purchasing a vehicle (at least four or five questions and answers)</li> </ul>
	B	<ul style="list-style-type: none"> <li>–ask for information using <i>Qui . . . ?/Où . . . ?</i></li> <li>–produce the appropriate forms of ALLER with all persons in the present tense</li> </ul>
	C	<ul style="list-style-type: none"> <li>–express distance travelled within a given time using . . . <i>km en . . . heures</i></li> </ul>
	D	<ul style="list-style-type: none"> <li>–use appropriately <i>du/de la/de l'/des</i></li> </ul>
	E	<ul style="list-style-type: none"> <li>–none</li> </ul>
	F	<ul style="list-style-type: none"> <li>–pronounce the letter combinations <i>eur, eure</i> and <i>oeur</i> → [œ:r]</li> </ul>



<i>Étape</i>	<i>Phase</i>	<i>Items</i>
4	A	–using a reference table, ask for or supply information regarding the populations of selected cities
	B	–use appropriately all forms of <i>PASSER (par)</i> in the present tense
	C	–contrast relative distances using <i>près/loin + du/de la/ de l'/des</i>
	D	–using a distance table, ask for or state the distance between two cities
	E	–with reference to maps, discuss the relative locations of cities by using <i>au + nord/sud</i> and <i>à l' + est/ouest</i>
	F	–pronounce the letter combinations <i>on</i> and <i>om</i> → [õ]

(The suggested selection of items from *Ensembles 1* and *2* to be included in criterion-referenced tests can be found in this manual under *Resource Tables*, Part A, page 38.)

Similarly, minimal achievement criteria should be established for the educational aspects of the program (see *Contenu éducatif*), taking into consideration the age and general competence of the students in other subjects.

### Norm-referenced Tests/Suggested Outline for Testing

The need for extensive norm-referenced tests is greatly reduced when criterion-referenced testing is used regularly and systematically. The purpose of norm-referenced tests is then simply to refine the teacher's assessment of the student's achievements so that they may be expressed in terms of marks, percentages or letter grades. A suggested outline for norm-referenced tests is given below.

**Communicative Competence/Linguistic Competence** Teachers accustomed to teaching and testing conventional programs may tend to think of FSL evaluation as a process of measuring linguistic competence—deducting marks for errors in vocabulary, grammar, spelling or pronunciation. The students' ability to receive or express an intended message in the second language has tended to be either disregarded or taken for granted. It was not what the student said or understood that counted, but rather *how well* it was said or understood. In *Bonjour Canada!* the message is the reason for the form. Thus it is suggested that about thirty percent of the total mark in French be given for communicative competence—the ability to receive and express information in French.

For example, in a test worth ten marks, a student would receive three marks if he/she communicated the intended meaning well enough to ensure that a unilingual native speaker would understand the message. The remaining seven marks would be given for the linguistic quality of his/her performance. It is therefore essential that testing materials elicit a demonstration of both linguistic and communicative competence. To illustrate, consider the following examples of oral test questions:

**OBJECTIVE:** To test correct usage of *eux/elles*.

Unacceptable (Tests form only)	Recommended (Tests form with meaning)
<p>a) TEACHER: <i>Remplace les noms par un pronom: Je suis plus petit(e) que mes parents/mes cousines.</i></p> <p>STUDENT: <i>Je suis plus petit(e) qu'eux/qu'elles.</i></p> <p>b) TEACHER: <i>Change les pronoms au pluriel: Claude est plus grand que lui/qu'elle/que lui et elle).</i></p> <p>STUDENT: <i>Claude est plus grand qu'eux/qu'elles/qu'eux.</i></p>	<p>a) TEACHER: <i>Est-ce que tu es plus grand(e) que</i> (names of 2 boys/2 girls/ a boy and a girl in the class)?</p> <p>STUDENT: <i>Oui (Non), je suis plus grand(e)/petit(e) qu'eux/qu'elles/qu'eux.</i></p> <p>b) TEACHER: (With reference to pictures showing relative heights of the people named) <i>Regarde Lucien. Claude est plus grand que lui. Compare Claude avec Mme Langlois et Michèle/avec M. Langlois et Jean/avec Lucien et Dominique.</i></p> <p>STUDENT: <i>Il est plus petit/grand qu'elles/qu'eux/qu'eux.</i></p>

**Day-to-Day Testing** In an elementary FSL program, informal testing on a day-to-day basis has many advantages over formal, comprehensive testing. It motivates the student to perform at his/her best at all times, and provides specific achievement objectives for many group-centred activities. Making testing a natural part of everyday classroom routines minimizes the fear and tension often associated with evaluation procedures. It allows a broader evaluation of each student's performance since it proceeds throughout all *Phases* of the program, features a complete cross-section of contexts and performance objectives, and minimizes the risk of misjudging a student who may be unwell or upset on a given "test" day. Administratively, day-to-day testing is the only practical way for most elementary FSL teachers to cope with the task of evaluating a large number of students in the wide range of oral performance areas essential to a fair assessment.

To be effective, however, day-to-day testing must be integrated into the daily lesson plans on a regular basis, and must be designed to reflect those aspects of course content which have been selected for emphasis.

**Materials and Resources for Testing** With slight modifications, many of the textbook exercises become suitable for use as tests, providing they have been thoroughly taught and practised beforehand. Textbook exercises which are complemented by a tape recording, and recorded exercises which require no written work may also be used in the testing program. Similarly, workbook exercises may be used as tests once they have served their purpose as teaching and learning contexts. It is preferable, however, that tests which involve writing or pencil work be made up by the teacher, but these should be closely modelled upon exercises already completed in the workbook. In the same way, teachers may create their own listening, speaking or recognition reading tests by imitating the models in the textbook or tapescripts, making minor transpositions or substitutions of familiar vocabulary, structures and language concepts.

## Suggested Outline for Norm-Referenced Testing

%	Items	Types of Performance
10	Pronunciation	a) listening and repeating b) speaking in any oral exercise or activity c) reading aloud (recognition reading only)
30	Grammar	a) responding to spoken questions b) asking questions in a listening-speaking context c) playing oral games d) making statements on a given topic (oral composition) e) completing or manipulating sentence patterns in a textbook exercise (recognition reading/speaking) f) completing or manipulating sentence patterns in a workbook exercise (reading/writing)
20	Vocabulary	as for Grammar
30	Communication	a) perception of the essential meaning of aural questions, statements and commands b) perception of the essential meaning of printed questions and statements (recognition reading) c) oral expression of an intended meaning d) written expression of an intended meaning (transcription from printed options only) e) logical thinking (interpretation, selection and application of information for problem-solving)
10	Bonus	a) projects, participation, etc. b) work habits, neatness, etc.

The traditional separation of the four skills (listening, speaking, reading and writing) has not been observed in this Outline since the program integrates the skills in the teaching-learning procedures and materials. However, since the emphasis in *Bonjour Canada!* is on listening and speaking, it is essential that these skills constitute the major part of the total test mark.

Pronunciation, as noted in the testing outline above, may be marked during any oral performance by the student. To assess mastery of an individual sound, the teacher may isolate and mark that one sound whenever it occurs in an everyday oral performance context.

Grammar and vocabulary may be tested in both oral and written performance activities, but, at this stage in the program, the written test of grammar and/or vocabulary should be limited to meaningful transcription—copying selected language elements from a printed list or from another related context. Written tests of grammar and vocabulary should, therefore, constitute only a small part of the total battery of tests in these two skill areas. Mastery of grammar and vocabulary is most effectively evaluated during the students' performance of oral exercises. Care should be taken, however, to ensure that the total mark be based on a representative variety of test contexts so that it may reflect a reasonable cross-section of vocabulary and grammar acquisitions.

It should not be necessary to construct a special battery of tests to evaluate communicative competence. Since this is an integral part of the students' overall performance, it should be assessed as such in the course of general testing procedures.



## **Part Two**

# **Resource tables**

- A. Criterion-Referenced Testing:  
Minimal Oral Performance  
Requirements for Ensembles 1,  
2 and 3**
- B. Contenus linguistique,  
pédagogique et éducatif:  
Ensemble 3**













## A. Criterion-Referenced Testing: Minimal Oral Performance Requirements for Ensembles 1, 2\* and 3.

\*The complete *contenus linguistiques* for Ensemble 1 and 2 are found in their respective Teacher's Manuals.

### Ensemble 1: Autour de moi

The following is a suggestion for the selection of items to be included in criterion-referenced tests for Ensemble 1.

Students must demonstrate at least 75% mastery of the following:

Étape	Phase	Items
1	A	<p><i>Je m'appelle</i> + child's own name</p> <p><i>Je suis</i> + </p> <p>Identification of selected French first names as to gender</p> <p>Auditory discrimination and oral performance of <i>une/un</i> (with <i>fille</i> and <i>garçon</i> only)</p>
2	A B C	<p><i>un/deux/trois/quatre/zéro/mille dollars</i></p> <p><i>un chèque de</i> + (above numbers only)</p> <p><i>Voilà</i> + (statements from Phase A only)</p> <p><i>J'ai</i> + (above sums of money)</p> <p><i>Je suis</i> + </p>
3	A B	<p><i>Tu t'</i>  + <i>appelle(s)...</i></p> <p><i>Je m'</i>  + <i>appelle(s)...</i></p> <p><i>Est-ce que</i> + (above forms of S'APPELER) ... ?</p> <p><i>Comment (est-ce que) tu t'appelles?</i></p> <p><i>Il/ Elle s'appelle...</i></p> <p><i>Comment (est-ce qu') il/elle s'appelle?</i></p>
4	A B C D	<p><i>ma</i>  + noun (immediate family only &amp; <i>chat/chien</i>)</p> <p><i>mon</i>  + noun (immediate family only &amp; <i>chat/chien</i>)</p> <p><i>Qui est</i> + proper noun?</p> <p><i>C'est ma/mon</i> + noun (immediate family only &amp; <i>chat/chien</i>)</p> <p>Correct use of <i>grand/petit</i> (meaning &amp; form)</p> <p>Proper noun</p> <p><i>Il</i>  + <i>est</i> + correct form of <i>grand/petit</i></p> <p><i>Elle</i>  + <i>est</i> + correct form of <i>grand/petit</i></p> <p><i>ta</i>  + noun (immediate family only &amp; <i>chat/chien</i>)</p> <p><i>ton</i>  + noun (immediate family only &amp; <i>chat/chien</i>)</p> <p><i>Qui est-ce?</i></p> <p><i>Comment s'appelle...</i> (known completions only)?</p>
5	A	<p><i>la</i> + noun (immediate family &amp; <i>chat/chien</i>) + <i>de</i> + proper noun</p> <p><i>la</i>  <i>les</i> (in the plural) with vocabulary related to the family</p> <p><i>le</i>  <i>est</i> → <i>sont</i> (in the plural)</p>
6		None

## *Ensemble 2: Parlons chiffres*

The following is a suggestion for the selection of items to be included in criterion-referenced tests for *Ensemble 2*.

Students must demonstrate at least 75% mastery of the items below:

<i>Étape</i>	<i>Phase</i>	<i>Items</i>
1	A B C	Numbers 1 to 10 <i>J'ai/Je n'ai pas</i> <i>C'est/Ce n'est pas</i>
2	A B C D E F	Pronunciation of numbers 1 to 10 alone and before a consonant None <i>Je/tu/il/elle + AVOIR</i> (present, affirmative) Comparisons: <i>plus/moins</i> + (adjective without agreement) + <i>que</i> None Comparisons: <i>plus/moins/aussi . . . grand(e)/petit(e)</i> + <i>que</i>
3	A B C D	Numbers 0 to 19 Pronunciation of numbers 0 to 19 alone and before a consonant Auditory discrimination [y] ∞ [u] ∞ [ø] <i>Je/tu/il/elle + POUVOIR</i> (present, affirmative) + <i>ACHETER</i> Pronunciation of [y] ∞ [u] ∞ [ø] <i>Je/tu/il/elle + POUVOIR</i> (present, negative) + <i>ACHETER + de</i>
4	A B C D	Numbers to 69 Numbers to 99 Use of <i>moi/toi/lui/elle</i> after <i>que</i> in comparisons Graphies: [i] ∞ [ɛ] ∞ [in]
5	A B C	Alphabet to O Alphabet to W Alphabet to Z
6	A B C	Auditory discriminations: <i>ils ont/sont; elles ont/sont</i> Differentiate the meanings of <i>il/elle/ils/elles</i> None <i>AVOIR</i> (present, affirmative, all persons) <i>ÊTRE</i> (present, affirmative, all persons)
7	A B	<i>Combien coûte(nt)/ Qu'est-ce qui coûte . . . ?</i> None
8	A B C	<i>cent, mille, un million</i> None <i>AVOIR</i> (present, negative, all persons) <i>ÊTRE</i> (present, negative, all persons)



### Ensemble 3: À vos marques!

The following is a suggestion for the selection of items to be included in criterion-referenced tests for *Ensemble 3*.

Students must demonstrate at least 75% mastery of the following:

Étape	Phase	Items
1	A	<ul style="list-style-type: none"> <li>–use appropriately <i>il/elle/ils/elles</i> + <i>s'appelle (nt)</i></li> <li>–ask for someone's name</li> <li>–pronounce numbers 1 to 10 before a noun beginning with a vowel</li> <li>–situate in space using <i>dans/devant/derrière</i></li> <li>–use appropriately <i>Il y a/Il n'y a pas</i></li> </ul>
	B	<ul style="list-style-type: none"> <li>–change <i>un/une/des</i> to <i>de</i> in negative contexts</li> <li>–use <i>les</i> with plural nouns used in general sense in both affirmative and negative contexts</li> <li>–use the appropriate forms of <i>animal/animaux; cheval/chevaux; tropical/tropicaux</i></li> <li>–express degrees of appreciation using <i>J'aime (beaucoup)/J'adore</i>, or of non-appreciation using <i>Je n'aime pas (du tout)/Je déteste</i></li> </ul>
	C	<ul style="list-style-type: none"> <li>–pronounce the letter combinations <i>ou</i> → [u] and <i>oi</i> → [wa]</li> </ul>
2	A	<ul style="list-style-type: none"> <li>–identify and use appropriately the feminine and masculine forms of selected adjectives</li> <li>–change <i>le/la/l'</i> to <i>les</i> in the plural</li> </ul>
	B	<ul style="list-style-type: none"> <li>–use appropriately <i>lui/elle/eux/elles</i></li> <li>–make at least four statements giving information about a friend (see workbook, Ex. 30 A, p. 27)</li> <li>–use appropriately AVOIR and ÊTRE with all persons in the present tense</li> </ul>
	C	<ul style="list-style-type: none"> <li>–react to a statement by using <i>Alors, je veux/Alors, je ne veux pas + jouer avec toi.</i></li> </ul>
	D	<ul style="list-style-type: none"> <li>–react to a statement by using <i>J'aime/Je n'aime pas + jouer avec . . .</i></li> </ul>
	E	<ul style="list-style-type: none"> <li>–express degrees of frequency of occurrence by using <i>toujours/souvent/rarement/jamais</i> with reference to selected activities</li> </ul>
	F	<ul style="list-style-type: none"> <li>–none</li> </ul>
	G	<ul style="list-style-type: none"> <li>–pronounce the letter combination <i>ch</i> → [ʃ]</li> </ul>
3	A	<ul style="list-style-type: none"> <li>–use appropriately <i>bonne/bon</i></li> <li>–ask for or supply certain information commonly discussed when purchasing a vehicle (at least four or five questions and answers)</li> </ul>
	B	<ul style="list-style-type: none"> <li>–ask for information using <i>Qui . . . ?/Où . . . ?</i></li> <li>–produce the appropriate forms of ALLER with all persons in the present tense</li> </ul>
	C	<ul style="list-style-type: none"> <li>–express distance travelled within a given time using . . . <i>kilomètres en . . . heures</i></li> </ul>
	D	<ul style="list-style-type: none"> <li>–use appropriately <i>du/de la/de l'/des</i></li> </ul>
	E	<ul style="list-style-type: none"> <li>–none</li> </ul>
	F	<ul style="list-style-type: none"> <li>–pronounce the letter combinations <i>eur, eure</i> and <i>oeur</i> → [œ:r]</li> </ul>
4	A	<ul style="list-style-type: none"> <li>–using a reference table, ask for or supply information regarding the populations of selected cities</li> </ul>
	B	<ul style="list-style-type: none"> <li>–use appropriately all forms of PASSER (<i>par</i>) in the present tense</li> </ul>
	C	<ul style="list-style-type: none"> <li>–contrast relative distances using <i>près/loin + du/de la/de l'/des</i></li> </ul>
	D	<ul style="list-style-type: none"> <li>–using a distance table, ask for or state the distance between two cities</li> </ul>
	E	<ul style="list-style-type: none"> <li>–with reference to maps, discuss the relative locations of cities by using <i>au + nord/sud</i> and <i>à l' + est/ouest</i></li> </ul>
	F	<ul style="list-style-type: none"> <li>–pronounce the letter combinations <i>on</i> and <i>om</i> → [õ]</li> </ul>

## B.

## Contenu linguistique

## PREMIÈRE ÉTAPE

C'est qui? C'est quoi?

Phases	Structures et actes langagiers	Observations
<b>A</b>	1. <i>Ils/Elles s'appellent</i> 2. Demander ou donner le nom d'une ou de plusieurs personnes (synthèse) 3. Phonétique: nombres 1 à 10 devant voyelle 4. Donner son opinion: <i>D'après moi, ...</i> 5. Situer dans l'espace: <i>devant/derrière/dans</i> 6. Négation: <i>Il y a/Il n'y a pas d'</i> 7. Négation: <i>un/une + voyelle → d'</i>	1. Nombres 1 à 10 devant voyelle 2. Négation: <i>Il y a un → Il n'y a pas d'</i>
<b>B</b>	8. Utilisation du singulier et du pluriel après <i>qui</i> interrogatif ( <i>Qui a ... ?</i> ) 9. Utilisation de <i>on</i> comme forme familière de <i>nous</i> 10. <i>un, une → des</i> (au pluriel) 11. <i>al → aux</i> (au pluriel) 12. <i>un, une, des → de</i> (à la forme négative) 13. Utilisation de <i>les</i> dans les généralisations (Ex: <i>J'aime les chiens</i> ) 14. <i>les → les</i> (à la forme négative) 15. Opposition du particulier ( <i>un, une</i> ) et du général ( <i>les</i> ) 16. Expression de l'affectivité: –divers degrés d'appréciation: <i>J'aime (beaucoup)/J'adore</i> –par opposition à divers degrés de manque d'appréciation: <i>Je n'aime pas (du tout)/Je déteste ...</i> 17. Élision de <i>e</i> devant une voyelle (code écrit)	3. <i>al → aux</i> (au pluriel) 4. <i>un, une, des → de</i> (à la forme négative) 5. <i>les → les</i> (à la forme négative) 5. <i>je, que, ne, de, ce, → j', qu', n', d', c'</i> devant une voyelle
<b>C</b>	18. Graphies: <i>ou → [u]</i> <i>oi → [wa]</i>	

## PREMIÈRE ÉTAPE

Vocabulaire				
Phases	Substantifs	Adjectifs	Verbes	Divers
<b>A</b>	aéroport (m)	célèbre	coche	derrière
	arbre (m)	nombreux (nombreuse)	Partez!	devant
	chaîne (f)	personnalisé(e)	travaille	
	expression (f)	prêt(e)		
	hôtel (m)	rapide		
	image (f)			
	oiseau (m)			
	orange (f)			
	personnage (m)			
	ressource (f)			
	rue (f)			
	stationnement (m)			
	université (f)			
	village (m)			
	ville (f)			
	voyelle (f)			
<b>B</b>	allergie (f)	magnifique	identifie	à cause de
	animal, aux (m)	mignon(ne)		beaucoup
	basset (m)	triste		C'est dommage!
	berger (m) allemand			N'est-ce pas?
	canari (m)			surtout
	caniche (m)			
	chat (m) de gouttière			
	chat (m) persan			
	chat (m) siamois			
	cheval, aux (m)			
	chien (m) bâtard			
	consonne (f)			
	conversation (f)			
	danois (m)			
	expérience (f)			
	gerboise (f)			
	hamster (m)			
	lapin (m)			
<b>C</b>	perruche (f)	rouge	ajoute	puis
	poisson (m)		répète	
	poisson (m) rouge			
	poisson (m) tropical			
	saint-bernard (m)			
	serin (m)			
	souris (f) blanche			
	blouse (f)			
	carré (m)			
	drapeau (m)			
	mots croisés (m.pl.)			
	segment (m)			
	syllabe (f)			



# Contenu linguistique

## DEUXIÈME ÉTAPE

### Moi, toi et les Anglois

Phases	Structures et actes langagiers	Observations
<b>A</b>	19. <i>Je/Tu/Il/Elle ressemble à . . . . .</i> 20. Formes orale et graphique des adjectifs 21. <i>le/la/l' → les</i> (au pluriel)	6. Formes orale et graphique des adjectifs 7. <i>le/la/l' → les</i> (au pluriel)
<b>B</b>	22. <i>eux/elles</i> 23. Expression de la conséquence: <i>Alors . . . . .</i>	8. <i>eux/elles</i>
<b>C</b>	24. <i>Je/Tu veux jouer/Je/Tu ne veux pas jouer + avec . . .</i>	
<b>D</b>	25. <i>J'aime jouer/Je n'aime pas jouer + avec . . .</i>	
<b>E</b>	26. Expression de la fréquence: <i>toujours (tout le temps), souvent, rarement, (ne) jamais</i> 27. <i>Je/Tu/Il/Elle joue(s)/ne joue(s) pas</i>	9. La fréquence: <i>toujours (tout le temps), souvent, rarement, (ne) jamais</i>
<b>F</b>	Pas de nouvelles structures	
<b>G</b>	Graphie: <i>ch → [ʃ]</i>	

## DEUXIÈME ÉTAPE

Vocabulaire				
Phases	Substantifs	Adjectifs	Verbes	Divers
<b>A</b>	adjectif (m) colonne (f) différence (f) jumeaux (jumelles) (m/f. pl.) professeur (m) prononciation (f)	différent(e) idiot(e)	demande n'oublie pas ressemble (à) se disputent se ressemblent tu entends	presque
<b>B</b>	guitare (f)	enregistré(e)	tu comprends	elles eux
<b>C</b>				encore une fois selon trop
<b>D</b>	domino (m)		tricher (je/ tu/ il(s)/ elle(s)	toujours
<b>E</b>	bingo (m) fréquence (f) Monopoly (m)			jamais rarement souvent tout le temps
<b>F</b>	adresse (f) cas (m) correspondant(e) sport (m)	cher (chère) domestique imaginaire		vite
<b>G</b>	architecte (m) chimiste (m)			

# Contenu linguistique

## TROISIÈME ÉTAPE

En route!

Phases	Structures et actes langagiers	Observations
<b>A</b>	28. <i>bonne/bon</i>	10. <i>bonne/bon</i>
<b>B</b>	29. Jours de la semaine 30. <i>leur</i> + substantif 31. <i>à</i> + nom de ville 32. <i>J'habite/Ils habitent</i> 33. ALLER (toutes les personnes, présent; affirmatif/négatif) 34. Degré d'appréciation ou manque d'appréciation + ALLER: <i>J'aime/J'adore</i> ou <i>Je n'aime pas/Je déteste</i> + ALLER 35. Opposition: <i>Qui/Où</i> 36. <i>Il/Elle</i> + verbe + CONDUIRE 37. <i>Je/Tu/Il/Elle</i> + SAVOIR (CONDUIRE)	11. Opposition: <i>Qui/Où</i> 12. <i>Il/Elle</i> + verbe + CONDUIRE 13. ALLER (présent, affirmatif/négatif)
<b>C</b>	38. <i>...km/h</i> opposé à <i>...km en...heures</i> 39. Opposition de sens: <i>bien/mal</i> 40. <i>J'ai peur/Je n'ai pas peur + d'avoir un accident.</i>	
<b>D</b>	41. Opposition: <i>vite/lentement</i> 42. <i>du/de la/de l'/des</i>	14. <i>du/de la/de l'/des</i>
<b>E</b>	Pas de nouvelles structures	
<b>F</b>	Graphie: <i>eur</i> <i>eure</i> <i>oeur</i> [œ:r]	



Phases	Substantifs	Adjectifs	Verbes	Divers
<b>A</b>	casse-croûte (m) familiale (f) marque (f) minibus (m) monsieur (m) (gentleman) moteur (m) Québec (m) recherche (f) restaurant (m) taxe (f) vendeur (euse) voiture (f)	confortable économique garanti(e) italien(ne) neuf (neuve) parfait (e) spécial(e)	essaie nous cherchons on dit suivez-moi	d'occasion
<b>B</b>	autoroute (f) banque (f) Cantons (m. pl.) de l'Est dentiste (m) dimanche (m) fleuve (m) information (f) jeudi (m) jour (m) lundi (m) mardi (m) mercredi (m) piscine (f) rivière (f) route (f) samedi (m) semaine (f) vendredi (m) zoo (m)	deuxième interrogatif (interrogative) né(e) premier (première) troisième	aller conduire conduit habiter vient	après aujourd'hui avant En route!
<b>C</b>	accident (m) autobus (m) avion (m) camion (m) fusée (f) heure (f) limite (f) province (f) train (m) véhicule (m) vitesse (f)			(avoir) peur mal sur

<b>D</b>	compteur (m) de vitesse maximum (m) minimum (m)	dangereux (dangereuse) pressé(e)	ralentis réplique	lentement rien
<b>E</b>	conclusion (f) dispute (f) fin (f) joueur (euse) narrateur (trice) poste (m) rime (f)	fou (folle)	arrêtez avancez on n'avance pas reculez	c'est tout comme loin par coeur si voici
<b>F</b>	intrus (m) sens (m) (meaning)			

# Contenu linguistique

## QUATRIÈME ÉTAPE

Prenez l'tour du Québec

Phases	Structures et actes langagiers	Observations
A	43. <i>beau/belle</i> 44. Donner des informations relatives à la population de quelques villes	15. PASSER (présent de l'indicatif; affirmatif)
B	45. PASSER (toutes les personnes du présent de l'indicatif, affirmatif/négatif)	
C	46. <i>près/loin + de + nom propre</i>  47. $\begin{matrix} de \\ des \end{matrix} > + \text{article défini} \rightarrow du, de la, de l'$	
D	48. Demander et/ou donner des informations relatives à la distance entre deux villes: - <i>Quelle est la distance entre _____ et _____?</i> - <i>À quelle distance est _____ de _____?</i> - <i>Est-ce que la distance entre _____ et _____ est de _____?</i> - <i>Quelle ville est à _____ de _____?</i>	16. .... est à ... km de ...
E	49. Situer des villes par rapport aux points cardinaux: <i>au nord/sud + de; à l'est/ouest + de</i>  Graphie: $\begin{matrix} on \\ om \end{matrix} (\text{devant } p \text{ et } b) > [\text{œ}]$	



Vocabulaire				
Phases	Substantifs	Adjectifs	Verbes	Divers
<b>A</b>	année (f) centre (m) forme (f) géographie (f) habitant (m) musée (m) parc (m) population (f) stade (m) touriste (m/f)	industriel(le)	visiter	
<b>B</b>		principal(e)	passer	
<b>C</b>	arrêt (m) baleine (f) Basilique (f) bois (m) chasseur (euse) chute (f) église (f) érable (m) île (f) lac (m) mammifère (m) natation (f) paradis (m) pêcheur (euse) pharmacie (f) place (f) région (f) rocher (m) sculpture (f) sirop (m) spectateur (trice)	agricole fameux (fameuse) historique moderne olympique		loin (de) près (de)
<b>D</b>	distance (f)	horizontal(e) vertical(e)		d'abord
<b>E</b>	capitale (f) cathédrale (f) colline (f) direction (f)	aquatique fédéral(e)	situer	

est (m)  
horloge (f)  
jardin (m)  
légende (f)  
mât (m) totémique  
membre (m)  
merveille (f)  
nord (m)  
ouest (m)  
Parlement (m)  
pays (m)  
point (m) cardinal  
pont (m)  
spectacle (m)  
sud (m)  
tour (f)

# Contenu pédagogique

## PREMIÈRE ÉTAPE

C'est qui? C'est quoi?

### Phase A

Êtes-vous prêts?

- A. Discrimination auditive: [il] ∞ [ɛl] (*s'appelle (nt)*)
- B. Jeu: Discrimination auditive/ expression orale: [il] ∞ [ɛl] (*s'appelle (nt)*)
- C. Identification de personnages célèbres
- D. Jeu: Questions et réponses pour identifier des personnages
- E. Jeu: *Je/ Tu/ Il/ Elle + S'APPELER*

Partez!

1. Chanson: *J'ai un enfant:* nombre + voyelle
2. Jeu: *Il y a + nombre + voyelle; (Vous êtes/ Vous n'êtes pas ...)*
3. Jeu: *devant/derrière*
4. *Il y a + nombre + voyelle: Il n'y a pas d'... + devant/derrière/dans ...*
5. *Il y a ... / Il n'y a pas d'... + devant/derrière/dans ...*
6. *Il y a ... / Il n'y a pas d'... + devant/derrière/dans ...*
7. Expression personnalisée: synthèse

**Excursion 1:** Projet pour artistes

### Phase B

Êtes-vous prêts?

- A. *a/ont + noms d'animaux*

Partez!

8. Expression personnalisée: *Vous avez/ Nous, on a/ Nous, on n'a pas + un, une, des, → de ...*  
Degrés d'appréciation: *J'aime (beaucoup)/ J'adore + les* pour exprimer la généralisation
9. AVOIR: toutes les personnes (présent)
10. AVOIR: toutes les personnes (présent)
11. *Je, que, de, ne, ce* devant consonne/ devant voyelle
12. A. *Je, que, de, ne, ce* devant consonne/ devant voyelle  
B. Compréhension écrite

**Excursion 2:** A. Dictionnaire illustré des chiens  
B. Mots croisés

### Phase C

13. Graphie: *ou → [u]*
14. Graphie: *ou → [u]*
15. Graphie: *oi → [wa]*
16. Graphie: *oi → [wa]*

**Excursion 3:** Chanson: *Miaou! Miaou!*

Livre	Cahier	Bande
	A	A
B		
C		
D		
E		
1		1
2		
3		
4		4
5	5	
6		
7		
	Exc. 1	
A		A
8		
9		
	10	
	11	
	12A	
	12B	
Exc. 2A		
	Exc. 2B	
13		13
	14	
	15A	15B
	16	
Exc. 3		



Livre	Cahier	Bande
	A	A
17	18	
19	20	19
21		20
22	23	
	24	
25	26	
27		27
		Exc. 4
A		
28		
29	30	29
	31	30
		31
Exc. 5	Exc. 5	Exc. 5
A		
B		B
C		C
32		32

Phase D

Êtes-vous prêts?

A. J'aime jouer/Je n'aime pas jouer avec + lui/eux/elles(s)

Partez!

33. Reconstruction de phrases

Excursion 6: Sondage d'opinion

Phase E

Êtes-vous prêts?

A. Expression de la fréquence

B. Expression personnalisée: la fréquence

Partez!

34. Expression orale: la fréquence

35. Compréhension écrite

Excursion 7: Sondage d'opinion: fréquence de quelques activités

Phase F

Partez!

36. Expression orale: synthèse

37. Compréhension orale

38. Composition écrite: synthèse

Excursion 8: La réponse de Robert

Phase G

39. Graphie ch → [ʃ]

40. Jeu: Graphie ch → [ʃ]

Livre	Cahier	Bande
A	33 Exc. 6	A
A B	34  35 Exc. 7	B
36	37 38 Exc. 8	
	39 40	

Phase A

Êtes-vous prêts?

- A. Opinion personnelle: *bonnes voitures*
- B. Recherche personnelle: révision de grands nombres
- C. *neuve/d'occasion*

Partez!

41. Compréhension orale
42. Expression orale
43. Compréhension orale
44. Expression orale
45. Compréhension orale
46. Expression orale: révision/synthèse
47. Compréhension orale: révision synthèse
48. Expression personnalisée: *bonne/bon*
49. Expression orale: révision/synthèse
50. Ordre logique des phrases: transcription
51. Expression orale: créativité

Excursion 9: Êtes-vous experts en autos?

Phase B

Êtes-vous prêts?

- A. Jours de la semaine
- B. Jours de la semaine

Excursion 10: Chanson: *Lundi matin*

- C. Compréhension/expression orales: *Leur*
- D. *J'habite à + nom de ville + et/mais je suis né(e) à . . .*
- E. Expression personnalisée: ALLER (*je/tu/ils/elles*)

Partez!

52. Compréhension écrite/expression orale
53. *Qui/ Où*
54. *Qui/ Où*
55. Expression personnalisée: *Il/ Elle + verbe + CONDUIRE*
56. ALLER: (*nous/vous/on*) (présent)
57. ALLER: compréhension orale (présent)
58. ALLER: formes orales (présent) et sens

Livre	Cahier	Bande
A	B	
C	C	
	41	41
42	43	43
44	45	45
46	46	
	47	47
48		
49		
	50	50
51		
	Exc. 9	
		A
		B
Exc. 10		Exc. 10
C		C
D		
E		
52		
53		
	54	
55		
56		56
	57	57
58		



## CONTENU PÉDAGOGIQUE, TROISIÈME ÉTAPE. . . suite

59. ALLER: formes écrites (présent)

60. ALLER: formes écrites (présent) et sens

**Excursion 11:** De Montréal à Granby**Phase C***Êtes-vous prêts?*

A. . . .km à l'heure

B. Limites de vitesse dans son milieu

C. *J'ai/Je n'ai pas + peur d'avoir un accident.*

D. Identification des véhicules par le bruit

E. nombres + heures

*Partez!*

61. Compréhension orale du texte

62. Expression personnalisée: synthèse

63. Compréhension écrite: transcription

64. *deux heures/douze heures***Excursion 12:** Papa Poliquin**Phase D***Êtes-vous prêts?*A. *trop vite/trop lentement*B. *Va plus vite/Ralenti**Partez!*

65. Compréhension orale

66. ALLER *vite/lentement* (toutes les personnes, présent)67. *a peur/ont peur + du/de la/de l'/des*68. *a peur/ont peur/n'a pas peur/n'ont pas peur + du/de la/de l'/des*

69. Préparation à la dictée

**Excursion 13:** Qui va plus vite?

Qu'est-ce qui va plus vite?

Livre	Cahier	Bande
	59	
	60	
	Exc. 11	
A	B	C
		D
E		
	61	61
62	63	
64		64
	Exc. 12	
A		A
B		
	65	65
66		66
67		67
	68	
	69A	69B
Exc. 13	Exc. 13	

## Phase E

*Êtes-vous prêts?*

A. Jeu: *Jean dit: Quelques ordres*  
*Quelques états*

*Partez!*

70. Compréhension orale/compréhension écrite
71. Compréhension orale
72. Compréhension orale
73. Faire des phrases: révision/synthèse
74. Révision de vocabulaire
75. Dialogues avec choix de conclusions

### Excursion 14: Trois à la fois

### Phase F

*Êtes-vous prêts?*

A. Discrimination auditive: [y]  $\infty$  [ø] ou [œ]  $\infty$  [u]

*Partez!*

76. }      eur      ↗  
 Graphics:    eure      → [œ:r]  
 77. }      eur      ↘

### Excursion 15: Jeu du glossaire

Livre	Cahier	Bande
A		
	70	70
	71	71
	72	72
73	74	
75	Exc. 14	
	A	A
	76	
	77	
Exc. 15	Exc. 15	

# Contenu pédagogique

## QUATRIÈME ÉTAPE Prenez l'tour du Québec

### Phase A

*Êtes-vous prêts?*

A. Mots croisés: révision AVOIR/ÊTRE

B. Expression personnalisée: introduction de *beau/belle*

*Partez!*

78. Compréhension orale du texte

79. Compréhension/expression: révision/synthèse

80. Géographie: villes et population

**Excursion 16:** Géographie de ma province

### Phase B

*Partez!*

81. Verbe PASSER (par) (affirmatif/négatif); Révision de ÊTRE/ALLER

82. Verbe PASSER (affirmatif/négatif); Révision de ÊTRE/ALLER

**Excursion 17:** Chanson: Anatole et Manda

### Phase C

*Êtes-vous prêts?*

A. *Près/loin + de + nom propre*

B. Compréhension/expression orales: *près/loin + de*

C. Questions personnalisées: *près/loin*

*Partez!*

83. Attractions touristiques du Québec: *près/loin + de*

84. Compréhension écrite/expression orale: attractions touristiques du Québec

85. *Près de + nom de ville:* géographie du Québec

86. Compréhension/expression orale: *près/loin + de;* Révision: ÊTRE

87. *près/loin + du/de la/de l'/des*

**Excursion 18:** Les six familles québécoises

### Phase D

*Partez!*

88. Utilisation d'une table de distances: *à ... km de ...*

89. Utilisation d'une table de distances: *à ... km de ...*

90. Utilisation d'une table de distances

91. Géographie du Québec: *plus près de ... que de ...*

**Excursion 19:** Table de distances des villes de ma province

Livre	Cahier	Bande
B	A	
	78	78
79		79
	80	
Exc. 16		
81		
	82	
Exc. 17		
A		B
C		
83		
84		
	85	
86		86
87		87
Exc. 18	Exc. 18	
88		
89	89	
90		
91		
Exc. 19		



Êtes-vous prêts?

- A. Prononciation du nom de quelques villes canadiennes
- B. Lecture orale de lieux célèbres
- C. Compréhension écrite: lieux célèbres
- D. Compréhension orale: ÊTRE (révision)

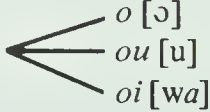
Partez!

92. *au + nord/sud* > + *de, d'*  
*à l' + est/ouest*
93. Jeu: *au + nord/sud* > + *de, d'*  
*à l' + est/ouest*

- Excursion 20: Ma famille au Canada
- Excursion 21: Où sont ces monuments?

Phase F

Êtes-vous prêts?

- A. Graphies: révision de: 

Partez!

94. Graphie: *ON* = [õ]
95. Graphie: *OM* +  $\begin{smallmatrix} p \\ b \end{smallmatrix}$  = [õ]
96. Graphie: *OM* +  $\begin{smallmatrix} p \\ b \end{smallmatrix}$  = [õ]

- Excursion 22: L'intrus

Livre	Cahier	Bande
A		A
B		B
C	C	
D		D
	92	
93		
Exc. 20		
	Exc. 21	
	A	
	94	94
	95	95
	96	
	Exc. 22	

# Contenu éducatif

## Educational content

### PREMIÈRE ÉTAPE: C'est qui? C'est quoi?

On enseigne aux élèves à:

- Phase A**
  - reconnaître que certains prénoms français s'emploient aussi bien pour des filles que pour des garçons
  - identifier des personnages fictifs célèbres dans la littérature francophone
  - identifier des personnages célèbres dans leur milieu
  - parler de leur milieu: leur quartier, leur ville, etc.
- Phase B**
  - identifier quelques espèces de chiens, de chats, de poissons et d'oiseaux
  - identifier quelques animaux domestiques
  - déduire une forme à partir d'une règle
  - exprimer des réactions affectives
- Phase C**
  - retrouver des mots connus en élaborant puis en vérifiant des hypothèses
  - chanter une vieille chanson française

### First Étape: C'est qui? C'est quoi? (Who is it? What is it?)

The students learn:

- Phase A**
  - that certain French given names are used for both girls and boys
  - to identify a number of famous characters from French literature
  - to identify well-known people in their own community
  - to discuss their own community: region, city, etc.
- Phase B**
  - to identify various breeds of dogs, cats, fish and birds
  - to identify a number of domestic animals
  - to deduce a language form by applying a concept
  - to express degrees of liking or disliking
- Phase C**
  - to use contextual and/or visual clues and hypotheses to select items of vocabulary which satisfy intended meanings
  - to sing a traditional French song

## DEUXIÈME ÉTAPE: *Moi, toi et les Langlois*

On enseigne aux élèves à:

- Phase A** –parler de leur famille  
–donner leur opinion
- Phase B** –développer leurs connaissances de la culture française  
–faire des mots croisés en utilisant les conventions françaises
- Phase C** –faire le lien entre une cause et une conséquence  
–faire des calculs mentaux simples  
–déduire des informations à partir d'une image  
–jouer une saynète
- Phase D** –réaliser un sondage pour découvrir si les familles aiment jouer ensemble
- Phase E** –identifier la fréquence de certaines de leurs activités
- Phase F** –lire et écrire une lettre simple  
–découvrir un code pour déchiffrer un message
- Phase G** –développer leurs connaissances générales

## Second Étape: *Moi, toi et les Langlois* (You and I and the Langlois family)

The students learn:

- Phase A** –to discuss their families  
–to express opinions
- Phase B** –more about French culture  
–to use French conventions in crossword puzzles
- Phase C** –to perceive the relationship between cause and effect  
–to do simple mental arithmetic  
–to use illustrations as sources of information  
–to play roles in a short skit
- Phase D** –to conduct a survey on family relationships with respect to play activities
- Phase E** –to assess some of their own activities in terms of frequency
- Phase F** –to read and write a simple letter  
–to discover the key to a code, and to decipher a coded message
- Phase G** –miscellaneous general knowledge



## TROISIÈME ÉTAPE: En route!

On enseigne aux élèves à:

- Phase A** –donner leur opinion sur la qualité de quelques voitures  
–faire de la recherche: voitures neuves et d’occasion  
–développer leurs talents d’acteurs  
–développer leur sens logique  
–développer leur créativité  
–identifier le pays d’origine de quelques voitures
- Phase B** –chanter une chanson folklorique célèbre en France et au Québec  
–donner leur opinion sur certaines de leurs activités  
–s’initier à la géographie du Québec
- Phase C** –se familiariser avec les limites de vitesse dans leur milieu  
–se familiariser avec les vitesses relatives de certains véhicules  
–identifier des véhicules par leur bruit  
–faire des calculs arithmétiques simples
- Phase D** –se sensibiliser au danger d’aller trop vite  
–accepter naturellement l’existence de scènes conjugales  
–attribuer à des personnages des phrases compatibles avec ce qu’on sait d’eux
- Phase E** –utiliser leur expérience de la vie pour choisir le dénouement le plus probable d’une dispute  
–développer leurs talents d’acteurs et d’actrices
- Phase F** –se familiariser avec un usage particulier du glossaire

### Third Étape: En route! (Let's Go!)

The students learn:

- Phase A** –to express their opinions regarding the quality of various makes of cars  
–to do research on the prices of new and used cars  
–to develop their acting ability  
–to think logically  
–to use their imagination and creativity  
–to identify the country of origin of certain makes of cars
- Phase B** –to sing a folk song which is well-known in France and Quebec  
–to express their opinions about places they may visit  
–to become acquainted with the geography of Quebec
- Phase C** –to be aware of speed limits in their district  
–to consider the relative speeds of certain vehicles  
–to recognize certain vehicles by the sounds they make  
–to do simple mathematical calculations
- Phase D** –to be aware of the danger of excessive speed  
–to realize that family squabbles are natural  
–to attribute appropriate speeches to individuals on the basis of their personalities and/or situations
- Phase E** –to select an outcome of a fictitious family squabble according to their own experience and/or values  
–to develop their acting ability
- Phase F** –to develop skill in using glossary resources for a purpose other than translation

## QUATRIÈME ÉTAPE: Prenez l'tour du Québec

On enseigne aux élèves à:

- Phase A** –donner leur opinion sur la beauté de quelques objets ou édifices de leur ville  
 –se familiariser avec quelques données sur la ville de Granby  
 –développer leurs connaissances de la population de quelques villes du Québec  
 –classer par ordre de grandeur décroissante la population de quelques villes du Québec et de leur province  
 –comparer la population de leur ville avec la population de quelques villes du Québec  
 –situer des villes sur une carte du Québec et de leur province
- Phase B** –lire et interpréter une carte routière  
 –chanter une chanson folklorique connue en France et au Québec
- Phase C** –évaluer la distance entre son domicile et quelques lieux ou édifices  
 –connaître quelques faits sur des régions et des lieux célèbres du Québec  
 –situer des régions célèbres du Québec les unes par rapport aux autres
- Phase D** –utiliser une table des distances pour trouver la distance entre deux villes
- Phase E** –situer des villes importantes du Canada par rapport aux points cardinaux
- Phase F** –rejeter les éléments qui n'appartiennent pas à une série

### Fourth Étape: Prenez l'tour du Québec (Take a tour of Quebec)

The students learn:

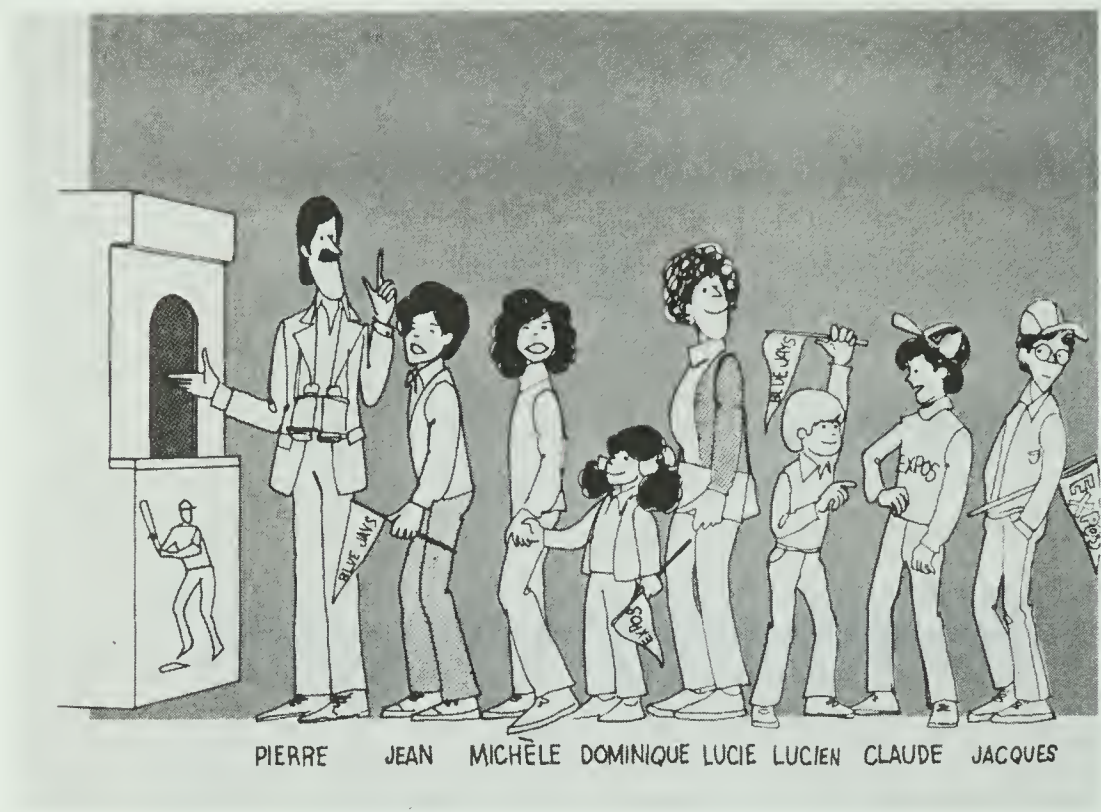
- Phase A** –to express their opinions regarding the beauty of various objects, buildings or locations in their own community  
 –certain information about the city of Granby  
 –the populations of a number of cities and towns in Quebec  
 –to list in decreasing order of population a number of cities in Quebec and in their own province  
 –to compare the population of their city or town with that of certain cities or towns in Quebec  
 –to locate cities on maps of Quebec and of their own province
- Phase B** –to read and interpret a road map  
 –to sing a folk song which is well-known in France and Quebec
- Phase C** –to assess the distance between their own houses and various local sites  
 –certain facts about famous regions and sites in Quebec  
 –to perceive, in terms of the compass, the relative locations of various well-known places in Quebec
- Phase D** –to use distance tables
- Phase E** –to locate certain pairs of cities in Canada in terms of their directional relationship to each other
- Phase F** –to eliminate incompatible items in a category-oriented series

## **Part Three**

# **External Visuals**



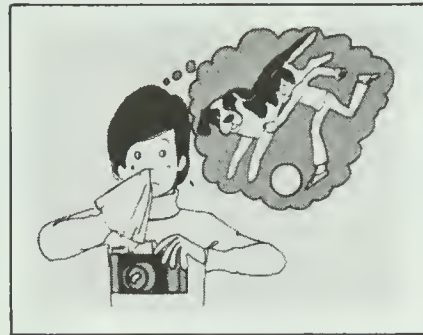
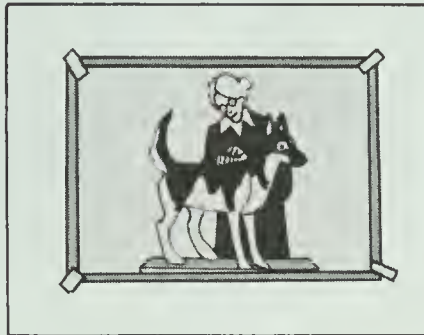
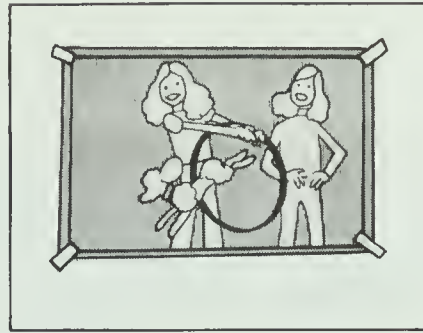
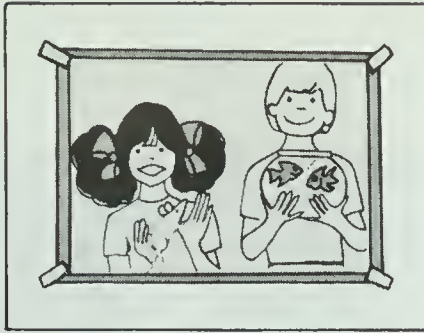
Visual N° I (1 of 1)  
Visuel N° I (1 de 1)



Visual N° II (1 to 18)  
Visuel N° II (1à 18)



Visual N° III (1 to 4)  
Visuel N° III (1 à 4)



Visual N° IV (1 to 3)  
Visuel N° IV (1 à 3)



Visual N° V (1 to 2)

Visuel N° V (1 à 2)



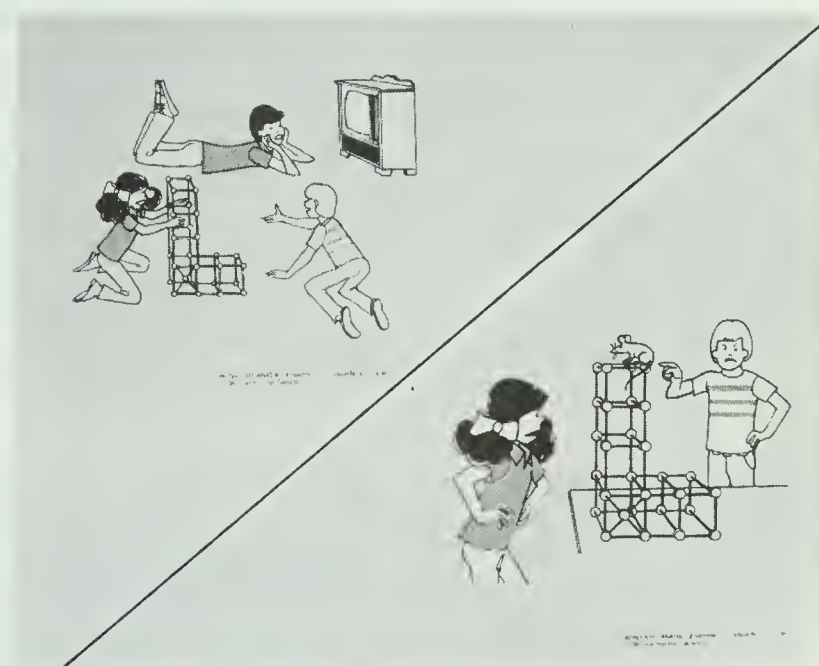
Visual N° VI (1 of 1)

Visuel N° VI (1 de 1)





Visual N° VII (1 to 5)  
 Visuel N° VII (1 à 5)





Visual N° VIII (1 to 6)  
Visuel N° VIII (1 à 6)



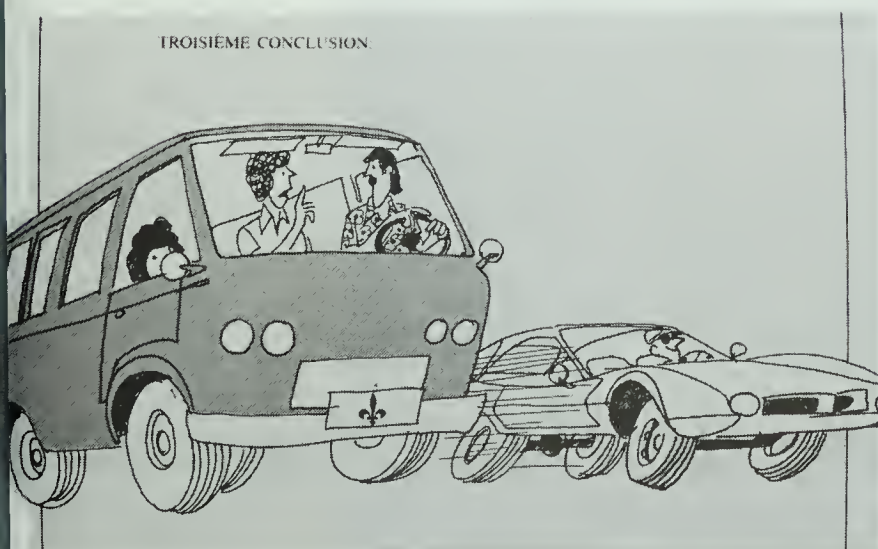
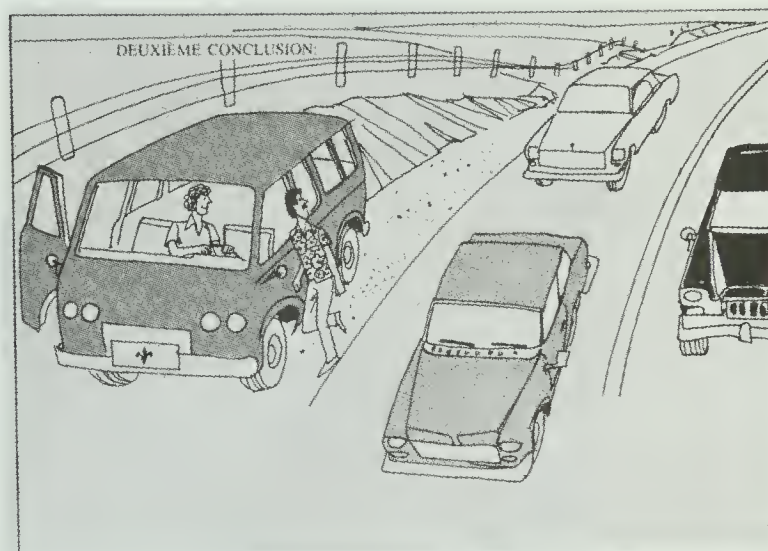
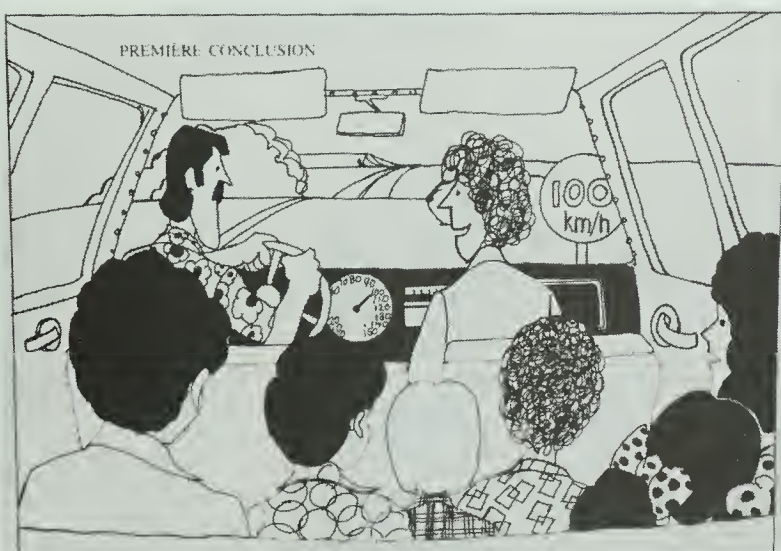


Visual N° IX (1 to 6)

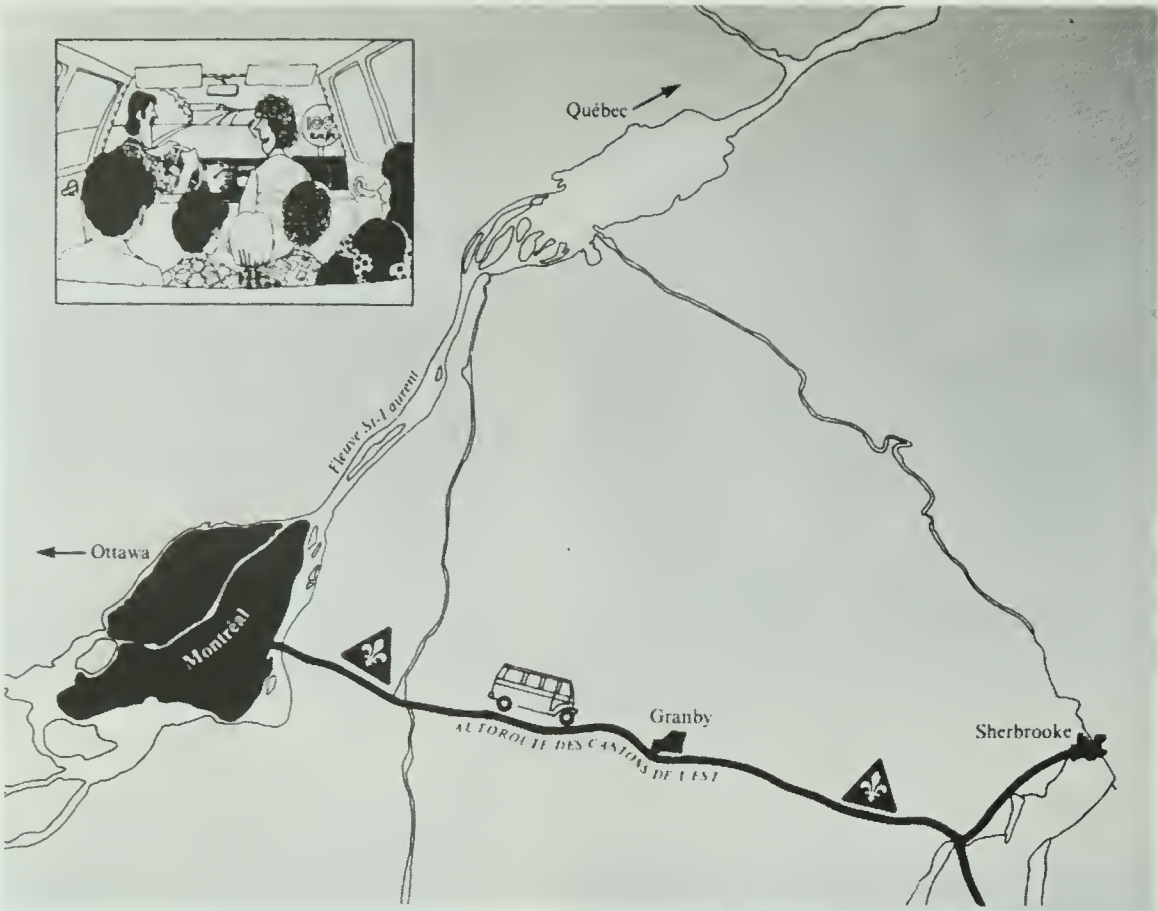
Visuel N° IX (1 à 6)



UNE DISPUTE



Visual N° X (1 of 1)  
Visuel N° X (1 de 1)



Visual N° XI (1 of 1)  
Visuel N° XI (1 de 1)

**Table des distances  
de quelques villes du Québec**

Baie ComEAU		Chicoutimi		Gaspé		Granby		Hull		Montréal		Québec	
340		680											
660	440	910											
870	630	1140	290										
640	440	920	90	200									
410	200	700	240	430	240								
160	270	390	520	730	510	310							
1200	880	1540	730	540	640	870	1150						
230	570	580	920	1100	850	640	360	1500					
640	430	930	80	360	180	240	510	790	930				
590	340	800	140	310	160	120	440	740	810	150			
1110	790	1350	640	450	550	780	1060	90	1410	700	650		
												Val-d'Or	

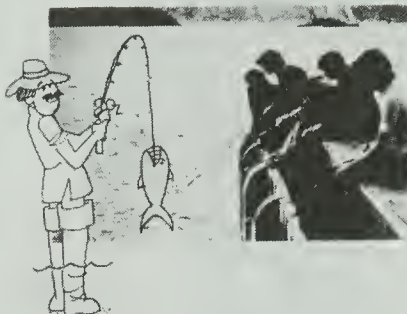




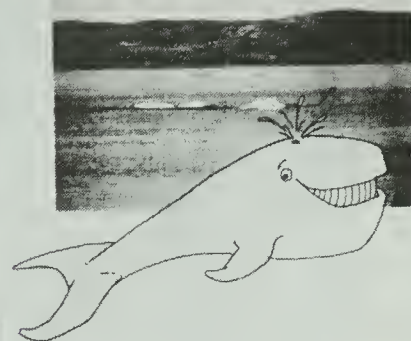
1. ROUTE 368



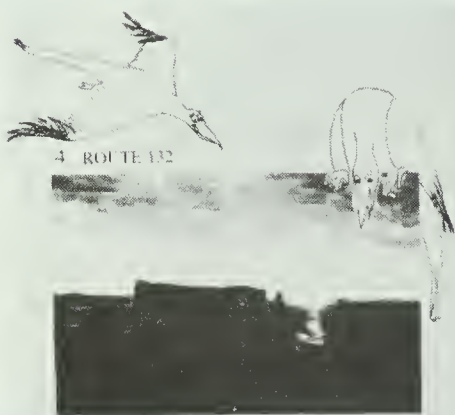
2. ROUTE 169



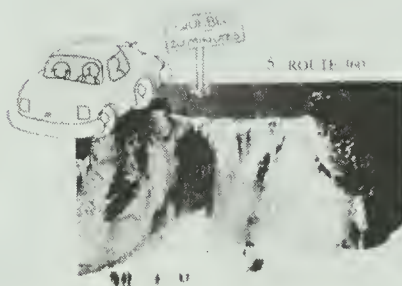
3. ROUTE 138



4. ROUTE 132



5. ROUTE 940



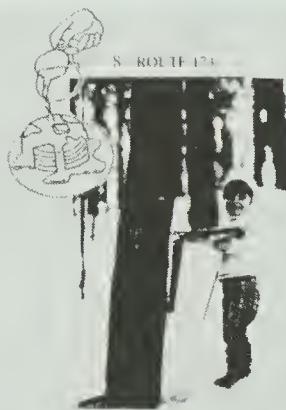
6. ROUTE 360



7. PRÈS DE L'AUTOROUTE 20



8. ROUTE 174



9. ROUTE 138 (rue Sherbrooke)



10. AUTOROUTE 15



11. PRÈS DE L'AUTOROUTE 10



12. RUE REINE MARIE





# EXTERNAL VISUALS

External visuals for *Ensemble 3* are reproduced on pages 63 to 72. Following is a chart that correlates the presentations and exercises with their external visuals.

Visuals						
Textbook page(s)	Workbook page(s)	Pedagogical component	Set N°	Numbered item(s)	Applicable item(s)	Description
6		Presentation	I	1	N° 1	Langlois family line-up
13 & 14		Presentation	II	1 to 18	N°s 1 to 18	Various pets
18		Presentation	III	1 to 4	N°s 1 to 4	Claude shows photos of relatives and their pets
20		Exercise 8	II	1 to 18	N°s 1 to 18	Various pets
21		Exercise 9	III	1 to 4	N°s 1 to 4	Claude shows photos of relatives and their pets
29		Presentation	IV	1 to 3	N°s 1 to 3	Claude shows photos of his family
31		Exercise 19	I	1	N° 1	Langlois family line-up
34		Exercise 22	II	1 to 18	N°s 1 to 18	Various pets
38 & 39		Exercise A	I	1	N° 1	Langlois family line-up
40		Presentation				
41		Exercise 28	V	1 to 2	N°s 1 & 2	Jean, Michèle and Dominique play cards
48		Exercise C				
49		Presentation				
	35	Exercise 32	VI	1	N° 1	Jacques looks for a partner to play dominoes with him
51		Presentation				
54		Presentation	VII	1 to 4	N°s 1 to 4	Claude tells us with whom he likes to play
55		Exercise 34				
	39	Exercise 35				
57 & 58		Presentation	I	1	N° 1	Langlois family line-up
66		Presentation	VIII	1 to 6	N° 1	The Langlois family shops for an eight-passenger vehicle
	48	Exercise 41			N° 1	
67		Presentation			N° 2	
67		Exercise 42			N° 2	
68		Presentation			N° 3	
	49	Exercise 43			N° 3	
69		Presentation			N° 4	
69		Presentation			N° 5	
70		Exercise 44			N°s 4 & 5	
70		Presentation			N° 6	
	49	Exercise 45	X	1	N°s 1 to 6	The Langlois family drives to Granby
	51	Exercise 46			N°s 1 to 6	
	53	Exercise 47			N°s 1 to 6	
80		Presentation			N° 1	
81		Exercise 52	X	1	N° 1	The Langlois family drives to Granby
81		Exercise 53				



Visuals						
Textbook page(s)	Workbook page(s)	Pedagogical component	Set N°	Numbered item(s)	Applicable item(s)	Description
90	68	Presentation	IX	1 to 6	N° 1	Four different conclusions
	69 & 70	Exercise 61			N° 1	
	70	Exercise 63/Part 1			N° 1	
		Exercise 63/Part 2			N° 1	
95		Presentation			N° 2	
	73	Exercise 65			N° 2	
	76	Exercise 69A			N° 2	
102		Presentation			N° 3	
	80	Exercise 70			N° 3	
103		Presentation			N° 4	
	81	Exercise 71	XII	1	N° 4	Large stylised map of Quebec
104		Presentation			N° 5	
	81	Exercise 72			N° 5	
105		Presentation			N° 6	
106		Exercise 73			N°s 1 to 6	
106		Exercise 75			N°s 1 to 6	
111		Presentation				
112		Exercise 79A				
113		Presentation			N° 1	
114		Exercise 81				
	90	Exercise 82	-XII -XIII	1 1 to 12	A11	Large stylised map of Quebec Scenic photos of Quebec
119 to 122		Presentation				
123		Exercise 83				
124		Exercise 84				
	91	Exercise 85				
125		Exercise 86				
126		Exercise 87				
128		Presentation				
130		Exercise 88				
	95 & 96	Exercise 89	XI	1	N° 1	Distance chart for thirteen cities in Quebec
131 & 132		Exercise 90				
132		Exercise 91				

**Part Four**

# **Teaching Notes**

## PREMIÈRE ÉTAPE

## C'est qui? C'est quoi?

## PHASE A

## ÊTES-VOUS PRÊTS?



A. Écris: (Cahier, p. 1 and Tape)

**Objectives:** a) to review auditory discrimination between the sounds [ɛl] and [il]; b) to review the gender connotations of these two sounds; c) to practise the singular/plural interpretation of these sounds as determined by contextual information.

**Procedures:** Each of the given names used in this exercise has only one pronunciation whether it is used for a boy or for a girl, and therefore, the only oral clue to gender is the pronoun *il(s)* or *elle(s)*.

To introduce this exercise, the teacher could draw a few stick figures on the chalkboard (see the illustrations in the workbook), and give a few examples similar to those in the tapescript: e.g. *Elle s'appelle Claude. Il s'appelle Claude. Elles s'appellent Claude et Danièle. Ils s'appellent Claude et Danièle.* As each sentence is read by the teacher, a student volunteer goes to the chalkboard to place a check-mark under the appropriate figure or figures. When the students appear to understand the principles and procedures for performing the exercise, the workbooks are opened and the recording is presented.

Teachers who wish to do so may use this introduction instead of the English instructions on the tape.

**Tapescript:** In French, some first names can be used for both female and male persons, for instance, *René* can refer to either a boy or a girl. But, if you hear *Elle s'appelle Renée*, you know that *Renée* is a girl because *elle* is feminine. If you hear *Il s'appelle René*, it tells you that *René* is a boy.

Now look at the model in your workbook. The model sentence is *Ils s'appellent André et Michelle*. You heard two names, so *Ils s'appellent* is plural. You heard *ils* so you know that at least one of the people we named is a boy or a man. The only picture representing a boy and another person is at the top of column C, so the check-mark for the model sentence is in that column.

*Commence:*

1. Elle s'appelle Danièle.
2. Ils s'appellent René et Claude.
3. Il s'appelle Dominique.
4. Elles s'appellent Dominique et Claude.
5. Elle s'appelle Renée.
6. Il s'appelle Camille.
7. Elles s'appellent Gabrielle et Danièle.
8. Ils s'appellent Marcel et Gabrielle.
9. Il s'appelle Michel.
10. Elle s'appelle Andrée.



11. Ils s'appellent Claude et Camille.
12. Elles s'appellent Michèle et Gabrielle.
13. Elle s'appelle Claude.
14. Il s'appelle Daniel.
15. Elles s'appellent Camille et Marcelle.

**B. Jeu: Garçon ou fille?/ Garçon et fille?/ Deux filles? (Livre, p. 2)**

**Objectives:** a) to further practise auditory discrimination between the sounds [ɛl] and [il]; b) to practise oral production of the sound [l] in final position; c) to use *il(s)* and *elle(s)* meaningfully with respect to both gender and number; d) to review the use of *est/sont*; e) to review some given names which have the same oral form whether masculine or feminine; f) to have the students observe that, in some cases, the masculine and feminine forms of these names are spelled differently.

**Procedures:** The teacher distributes to each student a small piece of light cardboard (approximately the size of a playing card). Each student makes a game card of his/her own choice from one of four models which the teacher draws on the chalkboard (the drawings may be simple stick figures): a) one boy; b) one girl; c) a boy and a girl; d) two girls. **Note:** The game becomes impossible if any of the cards depicts two boys. The students then use the lists of French given names on page 2 in their textbooks as a resource from which to select and transcribe names for the figures they have drawn on their cards. The cards are then collected and stacked for use in the game.

The game may be played by partners or by teams. Player A takes the top card from the deck, and, without showing it to Player B, makes a statement naming the person or people shown on the card: *Elle(s)/Il s'appelle(nt)*. . . . Knowing that none of the cards represents two boys, Player B must interpret Player A's statement as shown in the speech balloons in the textbook illustration. Player A then shows the card to Player B who wins a point if he/she has correctly identified the gender(s) of the person or people named by Player A.



**C. Regarde les images et réponds aux questions (Livre, p. 3 and Tape)**

**Objectives:** a) to provide practice in listening comprehension; b) to review *Il/Elle s'appelle* and *C'est qui?/Qui est-ce?/C'est . . .*; c) to provide this language practice with reference to fictitious characters known to many children in anglophone and/or francophone cultures.

**Procedures:** Although this recorded exercise could be done with students who may not recognize some of the characters in the illustrations (since the drawings and captions provide the essential information), it is hoped that teachers will take the opportunity to acquaint their students with characters such as *Tintin* and *Milou* who may not be known to them, but who are very popular comic-strip personalities with francophone children. French comic books could also be used to introduce other well-known characters (e.g. *Astérix*, *Obélix* and *Idéfix*) for further question/answer practice using the models provided in this exercise. The students may also be interested to learn that many of the "Mother Goose" characters they know from their pre-school years were the creation of Charles Perrault (1628-1703), a French writer who wrote these tales under the title *Les Contes de ma mère l'Oie*, and that they have been translated into many languages for children all over the world. (See *Excursion 6, Étape 2, Phase B.*)

After a brief introduction to the characters named in this exercise, the instructions for the recorded exercise should be explained and demonstrated, if necessary, before the recording is presented.

**Tapescript:** Regarde les images pour l'exercice C à la page 3 de ton livre. Réponds aux questions suivantes. Répète la réponse enregistrée.

*Modèle:* –Regarde le numéro un. Est-ce que c'est une fille?

–Non, c'est un garçon.

–Comment s'appelle le garçon?

–Il s'appelle Tintin.

*Maintenant, commence:*

1. –Regarde le numéro un. Est-ce que c'est une fille?  
–Non, c'est un garçon.  
–Comment s'appelle le garçon?  
–Il s'appelle Tintin.
2. –Regarde le numéro deux. Est-ce que Tintin a un chien?  
–Oui, il a un chien.  
–Comment s'appelle le chien?  
–Il s'appelle Milou.
3. –Au numéro trois, est-ce que la jeune fille s'appelle le Petit Chaperon rouge ou Cendrillon?  
–Elle s'appelle Cendrillon.
4. –La petite fille au numéro quatre, qui est-ce?  
–C'est Alice.  
–Et la dame, comment est-ce qu'elle s'appelle?  
–Elle s'appelle la Dame de coeur.
5. –Regarde le numéro cinq. Est-ce que la petite fille s'appelle le Petit Chaperon rouge?  
–Oui, elle s'appelle le Petit Chaperon rouge.
6. –Au numéro 6, c'est qui, Félix le chat ou le Chat botté?  
–C'est le Chat botté.
7. –Regarde le numéro 7. Comment s'appelle le petit garçon?  
–Il s'appelle Jack.  
–Et la petite fille, est-ce qu'elle s'appelle Camille?  
–Non, elle s'appelle Jill.
8. –Au numéro 8, la petite fille s'appelle Gretel. Et le garçon, il s'appelle comment?  
–Il s'appelle Hansel.
9. –C'est qui au numéro 9?  
–C'est Winnie-the-Pooh.

#### **D. Jeu: Personnages célèbres (Livre, p. 4)**

**Objectives:** a) to provide practice in using a variety of question forms to elicit information about people's identities; b) to provide practice in the correct pronunciation and use of *Il(s)/Elle(s) s'appelle(nt)*. . . .; c) to provide this practice with reference to people who have particular interest for the students.

**Procedures:** This game is played with pictures of people supplied by the students themselves, or by the teacher, if necessary. These could include pictures of famous athletes, entertainment personalities, politicians, school personnel, or people known to students from their social studies or English literature programs.

The two models and the *Rappel* boxes in the textbook provide the language resources required for this game, and suggest the various language patterns to be practised. The game could be introduced and demonstrated with reference to the textbook models and *Rappel* boxes, but the game should be played, if possible, with textbooks closed.

**E. Jeu: La chaîne rapide** (Livre, p. 5)

**Objectives:** a) to provide practice in the spontaneous, correct use of S'APPELER with *Je, Tu, Il* and *Elle*; b) to provide a memory game using the names of characters from Exercises C and D above.

**Procedures:** This is an oral relay race for two or more teams. A number of names from Exercise C or D are written on individual slips of paper and placed in a container. Each player draws a name, but does not reveal it to the other players. A timer and scorekeeper are chosen, and, on a command (*Partez!* or *Commencez!*) from the timekeeper, team A begins the oral relay.

The first speaker makes only one statement: *Je m'appelle...* (name drawn). The second speaker makes two statements: *Je m'appelle...*, and *Tu t'appelles...* Each speaker thereafter makes three statements: *Je m'appelle... Tu t'appelles...* and *Il/Elle s'appelle...* If a girl draws a masculine name and says, for example, *Je m'appelle Charlie Brown*, the student who must recall that information says: *Elle* (not *Il*) *s'appelle Charlie Brown*.

The objective of the game is to complete the relay in the shortest possible time, but accuracy is essential since errors must be corrected as the relay proceeds, and this means a time loss. Corrections may be provided by the teacher or by other students according to the rules established before the game.

When the total time for team A's performance has been recorded, the players return their name tags to the container, and team B takes over. The game is effective with six to ten players on each team. The number of teams will depend upon class size. It is not necessary to have all teams play the game in one lesson period if scores are recorded for comparison with scores achieved by other teams in subsequent periods.

The illustrations and speech balloons in the textbook suggest the relay procedure and provide models for the speech patterns to be used. The game procedures should be demonstrated by several students, under the teacher's direction, before the competition begins.

## PARTEZ!



**P Presentation:** “*Claude présente sa famille*” (Livre, p. 6 and Tape)

In *Ensemble 2, Parlons chiffres*, special attention was given to the pronunciation of numbers alone and before a consonant. In this presentation context the pronunciation of numbers before a vowel is introduced in the statement, *Il y a six enfants...*, and the numbers one to ten before a vowel are presented with the appropriate liaisons in the *Observation* which follows the presentation.

All the vocabulary and structures in this context are review with the exception of the adjective *nombreuse*. *Une grande famille* would be interpreted as “a famous family”. *Une grosse famille* could be used to express the idea of “a large family”, but *une famille nombreuse* is preferable.

The Langlois family, introduced in this *Phase*, will be featured in a variety of contexts throughout this *Ensemble*. Using the wall chart illustration (Visual N° I/1) of the Langlois family as the only visual reference (textbooks are closed), the recorded version of the presentation context is played for listening comprehension. The teacher then asks a few, simple comprehension questions which may be answered in a few words: *Comment s'appelle le père de Claude (la mère, Mme Langlois)? Combien de garçons (filles, personnes) est-ce qu'il y a dans la famille Langlois? Est-ce que c'est une petite famille ou une famille nombreuse? Combien d'enfants est-ce qu'il y a dans la famille Langlois?* The answer *six* should be accepted here since it demonstrates comprehension, but *six enfants* should also be modelled and practised for pronunciation of the liaison. Textbooks are then opened, and the presentation context is read aloud by the students.



**Tapescript: “Claude présente sa famille.”** Nous sommes une famille nombreuse. Mon père s’appelle Pierre et Maman s’appelle Lucie. Il y a six enfants dans ma famille: quatre garçons et deux filles.

### **OBS. 1 Observation 1** (*Livre*, p. 7)

**Objective:** to introduce the pronunciation of numbers with nouns beginning with a vowel sound.

**Procedures:** The pronunciation of the numbers 1 to 10 has been previously introduced and practised (*Ensemble 2*) in contexts where these numbers occur alone or before nouns beginning with a consonant. A brief review of these pronunciations may be conducted by having the students read from the chalkboard examples such as *un* [œ̃], *un garçon* [œ̃garsɔ̃], *une fille* [ynfij], *six* [sis], *six garçons* [sigarsɔ̃], *six filles* [sifij], *cinq* [sɛ̃k], *cinq dollars* [sɛ̃dolar], etc. The teacher could then present *un enfant*, *une enfant*, *deux autos*, *six écoles* and other examples (either the same as or similar to those in the textbook tabulation on page 7). As each of these examples is written on the chalkboard, and modelled orally for repetition, attention should be drawn to the liaison sounds by having the students identify the sound which “slides over” or “links the two words” in each group. The liaison lines and consonants are added to the written examples on the chalkboard as each is practised orally. Now comparisons may be made to discover that numbers such as *quatre*, *sept* and *neuf* have only one pronunciation, while others such as *deux*, *trois*, *cinq* and *huit* have two pronunciations, but there are three different pronunciations for *six* and *dix*. As these observations are being made, the students should also notice which of the alternative pronunciations applies when numbers are used alone/before a consonant/before a vowel or silent “h”. It may be advisable to include a review of the pronunciations of *un/une* with a reminder that gender must be considered in the case of this number.

Once the chalkboard examples have been discussed and practised, the textbooks should be opened at *Observation 1*, and students should be asked to read aloud from the tabulated lists. For example, the teacher pronounces a number such as, “[sis]”; a student reads from the textbook, “[sizekɔl]”; the teacher says, “[dø]”; another student reads, “[døzoto]”.



### **1. CHANSON: “J’ai un enfant”** (*Livre*, p. 7 and Tape)

**Objectives:** a) to practise the pronunciations of numbers before words beginning with vowels and consonants; b) to use numbers meaningfully in simple number facts; c) to provide an enjoyable context in which to practise numbers.

**Procedures:** The tape recording of the song provides a convenient resource for introducing the melody and lyrics, and may be re-used as a model for repetition if needed.

The students should be led to observe that, in every stanza, there is only one girl, and that the number of boys in the family is determined by subtracting one from the total number of children given in the first line of the stanza. They may also need to be reminded that numbers used with *enfants* are pronounced differently from numbers used with *garçons* and *fille*.

The simplest procedure is to have the students sing in unison, following numerical order in the first line of each stanza. For variety, however, the class could be divided into groups, and the teacher (or a group leader) could call numbers in random order. The designated group must then sing the stanza using the prescribed number in the first line, and completing the stanza with the number needed to produce a statement which is mathematically correct.

**Tapescript: Chanson: J'ai un enfant**

UN	DEUX	TROIS
J'ai un enfant	J'ai deux enfants	J'ai trois enfants
Une fille (bis).	Une fille (bis).	Une fille (bis).
J'ai un enfant,	J'ai deux enfants,	J'ai trois enfants,
Une fille et pas de garçons.	Une fille et un garçon.	Une fille et deux garçons.
QUATRE	CINQ	SIX, Etc.

## 2. Jeu: *La chaîne rapide* (Livre, p. 8)

**Objectives:** a) to provide practice in using the expression *Il y a*; b) to provide practice in expressing opinions with the expression *D'après moi, . . .*; c) to review *Vous êtes* in the affirmative and negative; d) to use *une famille nombreuse* in meaningful, personalized contexts.

**Procedures:** This version of *La chaîne rapide* could be played as an oral relay race (see procedures for Exercise E, Manual, page 79), or it could be treated simply as a round robin.

As suggested by the illustrations and speech balloons in the students' textbook, the first player turns to the second and states the number of children in his/her family. The second player expresses his/her opinion as to whether that is or is not a large family. He/She then turns to the third player and states the number of children in his/her family, and the chain continues until the first player responds to the statement made by the last player.

Since the intent of this game is that it should be a personalized activity, the information supplied by each player concerning the number of children in his/her family should be factual. However, if most of the students belong to very small families, each player could draw a number or roll dice to produce a number to be used in the statement, *Il y a . . . enfants dans ma famille*. Opinions regarding what constitutes a large family are subjective, and therefore any reasonable statement beginning with *D'après moi, . . .* should be accepted.

## 3. Jeu: *La chaîne rapide* (Livre, p. 9)

**Objectives:** to introduce and practise the prepositions *devant* and *derrière* in a meaningful context.

**Procedures:** Using students who are seated or lined up in a row, the teacher points to individuals and makes statements such as: *Kevin est devant Inge. Inge est derrière Kevin. Inge est devant Corinne. Corinne est derrière Inge*. The teacher then leaves out the words *devant* and *derrière*, and the students supply the missing words. When the students are able to make meaningful statements about the relative positions of their classmates, the game may be begun.

The game is played as an oral relay race. The class is divided into teams, and one team stands or goes to front of the room. The players line up one behind the other, and the student at the head of the line says: *Je suis devant . . .* (pointing to the person behind him/her.) Each of the other team members must make two statements: *Je suis derrière . . . Je suis devant . . .*. The models for these statements are provided in the speech balloons with the illustrations on page 9 in the textbook. The team completing the relay in the shortest time is the winner. Time is lost if the teacher or other students stop the game to correct errors.



#### 4. Regarde l'image et réponds aux questions (Livre, p. 10 and Tape)

**Objectives:** a) to provide oral practice in the use of *Il y a* and *Il n'y a pas*; b) to observe and practise the use of *un(e)* after *Il y a* and of *de (d')* after *Il n'y a pas*; c) to provide further practice in pronouncing numbers before nouns beginning with a vowel; d) to provide meaningful practice in the use of the prepositions *devant*, *derrière* and *dans*.

**Procedures:** The following nouns are introduced in this picture-study exercise: *image* (instructions only), *arbre*, *oiseau*, *stationnement*, *rue*. These new vocabulary items will require special attention during the teacher's oral introduction of the illustration which serves as the reference for the exercise. This oral introduction should include statements such as: *Il y a un arbre (une auto, un oiseau, un enfant, quatre autos, six enfants, cinq oiseaux, etc.) devant (derrière, dans) . . . . ., mais il n'y a pas de (d') . . . . . devant (derrière, dans) . . . . .*, and each of these statements should be supported by pointing to the related details in the illustration. *Observation 2* may be introduced in the course of this oral description of the drawing by writing the statements: *Il y a un(e) . . . .* and *Il n'y a pas de (d') . . . .* on the chalkboard (using a format similar to that in the textbook *Observation* table), and drawing attention to the change from *un(e)* to *de (d')* in the chalkboard models.

The students are then encouraged to participate in the discussion of the picture as the teacher asks questions such as: *Combien de (d') . . . . . est-ce qu'il y a devant (derrière, dans) . . . . . ? Il y a combien de (d') devant (derrière, dans) . . . . . ?* or *Est-ce qu'il y a un(e) . . . . . devant (derrière, dans) . . . . . ?* The recorded exercise is then presented.

**Tapescript:** Regarde l'image pour l'exercice 4 à la page 10 de ton livre et réponds aux questions. Répète la réponse enregistrée.

*Modèle No. 1: –Combien d'enfants est-ce qu'il y a derrière l'école?  
–Il y a six enfants derrière l'école.*

*Modèle No. 2: –Est-ce qu'il y a un arbre devant l'école?  
–Non, il n'y a pas d'arbres devant l'école.*

*Modèle No. 3: –Il y a combien d'autos dans le stationnement de l'école?  
–Il y a quatre autos dans le stationnement de l'école.*

*Maintenant, commence:*

1. –Combien d'arbres est-ce qu'il y a derrière la maison?  
–Il y a deux arbres derrière la maison.
2. –Est-ce qu'il y a des autos dans la rue?  
–Oui, il y a des autos dans la rue.
3. –Il y a combien d'arbres devant la maison?  
–Il y a un arbre devant la maison.
4. –Combien d'oiseaux il y a dans l'arbre?  
–Il y a cinq oiseaux dans l'arbre.
5. –Est-ce qu'il y a un enfant derrière la maison?  
–Non, il n'y a pas d'enfants derrière la maison.
6. –Combien d'autos est-ce qu'il y a dans le stationnement de l'école?  
–Il y a quatre autos dans le stationnement de l'école.
7. –Il y a combien d'enfants devant l'école?  
–Il n'y a pas d'enfants devant l'école.
8. –Est-ce qu'il y a un oiseau dans la rue?  
–Non, il n'y a pas d'oiseaux dans la rue.



9. –Combien d'enfants il y a derrière l'école?  
–Il y a six enfants derrière l'école.
10. –Est-ce qu'il y a des autos devant l'école?  
–Oui, il y a des autos devant l'école.

## **OBS. 2 Observation 2** (See Procedures for Exercise 4 above)



### **5. Écris:** (Cahier, pp. 2-3)

**Objectives:** a) to provide meaningful written practice in the use of the vocabulary, structures and language concepts featured in the preceding oral exercise; b) to develop an awareness of French spelling through transcription; c) to provide another context for practice in oral reading.

**Procedures:** An effective way to introduce this exercise would be to write *Il y a . . . . .* and *Il n'y a pas . . . . .* on the chalkboard and ask the students to complete these sentences in any way they wish, using the illustration and resource box on page 2 in their workbooks. After a little oral practice of this kind, the written exercise may be assigned. It should be clearly understood that the information must be true, and that there may be many different completions for some of the sentences, particularly for those beginning with *Il n'y a pas . . . . .*

Oral preparation and/or follow-up during the checking process are important.

### **6. Complète les questions et donne les réponses** (*Livre*, p. 11)

**Objectives:** a) to provide further listening and speaking practice using the language elements and concepts featured in this *Phase*; b) to provide an activity especially suited to partner or small group work.

**Procedures:** Once again the illustration on page 10 is the reference resource for the information to be communicated in this activity, but now the students compose their own questions and answers using the prescribed key words for the questions and the sentence patterns shown in the models. Although the question pattern in the textbook is: *Il y a combien d' . . . . . ?* the alternative pattern: *Combien d' . . . . . est-ce qu'il y a . . . . . ?* may also be used.

The exercise could be introduced by using chalkboard models and key words to prepare for oral reading of the models in the textbook. It may also be necessary to explain that item ten in the exercise invites the students to make up other questions using any key words they wish.

### **7. Expression personnalisée** (*Livre*, p. 12)

**Objectives:** a) to provide a personalized exercise in which to practise the language elements and concepts featured in this *Phase*; b) to develop listening and speaking skills; c) to expand the vocabulary resources used to discuss one's own community.

**Procedures:** The following nouns are introduced in this exercise: *université, aéroport, ville, village*. With the exception of *ville*, all are cognates, and are therefore not difficult to understand. *Ville* is easily taught for meaning by referring to particular cities, using the phrase *la ville de . . . . .* (with supporting photographs or maps, if available), and by contrasting cities (or towns) with villages which the students recognize: *Voilà . . . . . C'est une grande (petite) ville. / C'est un village*. Although *aéroport* and *université* will require no pre-teaching for comprehension, they should be modelled and repeated for

pronunciation. *Hôtel* was included in *Observation 1* of this *Phase*, and *hôpital* may be recalled from *Ensemble 2*, but *hôpitaux* may require mention with attention to the liaison as noted in the *ATTENTION!* examples below the exercise.

The use of *Est-ce qu' . . .* in the question pattern is optional in a conversational context representing informal speech. The alternative pattern: *Il y a combien d' . . . . . ?* is also acceptable.

As indicated in the instructions for the exercise, it is intended for student-centred practice, and should be assigned to partners or small groups after a brief oral demonstration of the procedures for composing questions and answers.

The use of *ton/mon* with *école* should not be explained unless it is questioned by the students.



### **X** Excursion 1: *Projet pour artistes* (Cahier, pp. 4-5)

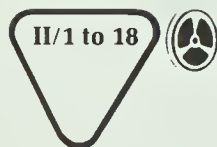
**Objectives:** a) to develop reading comprehension; b) to provide an exercise in meaningful transcription; c) to demonstrate reading comprehension by interpreting and executing instructions; d) to provide a special activity for students who enjoy drawing.

**Procedures:** The students' first task is to decode the descriptive sentences provided in scrambled word order below the drawing. For students who find this kind of exercise difficult, the teacher could provide simplified versions of the scrambled sentences. For example, an easier version of sentence #1 might be: *quatre arbres/Il y a/l'école./derrière*—other clues which should be pointed out to students needing assistance are: a) the use of a capital letter for the first word of a sentence, and b) the period which is shown after the last word of the sentence.

Having decoded and transcribed the descriptive sentences onto the lines provided in the workbook, the student then completes the illustration to make it correspond to the information in the decoded sentences. This *Excursion* could be assigned to individual students, partners or small groups. Collaboration by two or three students may eliminate the need for simplification of the exercise and contribute to success and enjoyment.

## PHASE B

### ÊTES-VOUS PRÊTS?



#### **Quelques animaux** (Livre, pp. 13-14 and Tape)

**Objectives:** a) to provide a picture dictionary for future reference in this and subsequent *Phases*; b) to provide pronunciation models for this new vocabulary.

**Procedures:** The students should be advised, at least several days before this *Phase* is begun, that they should bring to school photographs of their pets or of pets they would like to have.

Before opening textbooks, the teacher and students should participate in an informal discussion of the students' pets. The teacher goes from one student to another, looking at the pictures on the students' desks, displaying them for others to see, and asking questions such as: *Est-ce que tu as un(e) . . . . . ?* or *Qu'est-ce que c'est?* (Student: *C'est un (mon) chien.*) *Comment est-ce qu'il s'appelle? Est-ce qu'il est grand (petit, intelligent, gentil, etc.)? Regarde le chien de . . . . .* (Displaying the picture.) *C'est un caniche (berger allemand, chien bâtard).* Turning to another student who has a dog: *Et voilà le chien de . . . . . Est-ce que c'est un* (same breed as first dog)? This question

provides the new vocabulary needed by a student who responds: *Oui, c'est un . . . .* , or *Non, ce n'est pas un . . . .* .

Since there is a considerable vocabulary load in this introduction to the names of pets, it may be wise to limit the discussion in the first lesson to dogs, and to do cats, fish and birds another day, leaving other animals for a third lesson.

With respect to vocabulary, it should be understood that the students are not expected to memorize all the names of the animals or breeds included in this picture dictionary. They will learn those that interest them particularly and most of those which they encounter frequently in subsequent exercises. Teachers may also be interested to note that the names of many other breeds of dogs are provided in *Excursion 2* at the end of this *Phase*. Children who have breeds of dogs not included in the introductory lesson could be allowed to use the *Excursion* picture dictionary as a reference resource if they wish to name those breeds during the personalized discussions of pets.

The flashcards (Visual N° II/1 to 18) for this topic have been printed without captions in order to give them greater flexibility. For certain games and other language activities the cards may be used to elicit vocabulary. In others, they may serve as a reference resource, in which case captions may be attached, or, if the cards are displayed on the chalk ledge, the captions may be written on the chalkboard above each card.

After the preparatory oral work in each presentation lesson the students open their textbooks and repeat the names of the animals after the recorded models. This repetition exercise is followed by recognition reading from the textbook or from the chalkboard. Matching of the flashcard pictures with appropriate captions on the chalkboard would provide not only an experience in recognition reading, but would also demonstrate comprehension.

### **Tapescript:** Quelques animaux

#### Les chiens

- un berger allemand
- un saint-bernard
- un caniche
- un basset
- un danois
- un chien bâtard

#### Les chats

- un chat siamois
- un chat persan
- un chat de gouttière

#### Les poissons

- un poisson rouge
- des poissons tropicaux

#### Les oiseaux

- un serin ou un canari
- une perruche

#### Les autres animaux

- une souris blanche
- un hamster
- une gerboise
- un lapin
- un cheval





## A. Regarde les images et réponds aux questions (*Livre*, pp. 15-16-17 and *Tape*)

**Objectives:** a) to practise listening comprehension and oral expression; b) to review *a/ont*; c) to teach the names and/or breeds of common pets; d) to use illustrations as a source of information.

**Procedures:** Two basic question patterns are used in this recorded exercise: *Est-ce-que* (singular or plural subject) *a/ont* . . . . . ? and *Qui a* . . . . ? (See models #1 and #2.) Some or all of the following could be noted and practised during the preparatory work for this exercise: a) the correct use of *Il/Elle a* and *Ils/Elles ont*; b) the liaison with *ils/elles ont*; c) the use of *oui/non* to answer questions beginning with *Est-ce que* . . . . ; d) the use of either *a* or *ont*, depending on the subject, in answers to questions beginning with *Qui a* . . . ? The *Rappel* box is provided to support some of this pre-teaching. Students could also be given a few moments to scan the illustrations in the textbook for this exercise, and to ask for assistance in identifying any of the pets which they do not recognize, or to check their picture dictionaries for the names of any pets which they may have forgotten. As an optional follow-up to the recorded exercise, the students could be invited to ask similar questions about the illustrations.

**Tapescript:** Regarde les images à la page 16 de ton livre et réponds aux questions. Répète la réponse enregistrée.

*Modèle No. 1: –Est-ce que Alain et Hélène ont un caniche?*  
*–Non, ils ont un berger allemand.*

*Modèle No. 2: –Qui a un chat siamois?*  
*–Christiane et Nicole ont un chat siamois.*

*Commence:*

1. –Est-ce que Mme Thibault a un berger allemand?  
 –Non, elle a un saint-bernard.
2. –Est-ce que M. et Mme Roy ont un chat persan?  
 –Non, ils ont chat siamois.
3. –Est-ce que Jean a un serin?  
 –Oui, il a un serin.
4. –Qui a un cheval?  
 –André a un cheval.
5. –Est-ce que Nicole et André ont un chat de gouttière?  
 –Non, ils ont une souris blanche.
6. –Est-ce que Martin a des perruches?  
 –Non, il a des poissons rouges.
7. –Est-ce que Jacqueline a un chien bâtard?  
 –Non, elle a un poisson tropical.
8. –Est-ce que Jean et Marc ont un chat siamois?  
 –Non, ils ont un danois.
9. –Qui a des gerboises?  
 –Monique et Lise ont des gerboises.
10. –Est-ce que Luc a un danois?  
 –Non, il a une perruche.
11. –Est-ce que Marie a un basset?  
 –Non, elle a un chien bâtard.
12. –Qui a un hamster?  
 –Patric et Daniel ont un hamster.

13. –Est-ce que René a un lapin?  
–Non, il a un chat de gouttière.
14. –Est-ce que Louise et Valérie ont une gerboise?  
–Non, elles ont un lapin.



## PARTEZ!

### **P** **Presentation:** “*Claude est triste*” (Livre, p. 18 and Tape)

The new language elements in this presentation context are: *triste, beaucoup, mignon, magnifique, surtout, à cause de, allergie, c’est dommage*, and *n’est-ce pas?* In addition, the pronoun *on* is used meaning *nous*—in fact it is used in this context with the emphatic disjunctive pronoun *nous*. The use of *on* with this meaning is so common in both France and Canada that teachers should not only teach it, but should use it frequently and encourage the students to use it as well.

To introduce this presentation context the teacher could present his/her own personalized version of the narrative, using pictures of pets belonging to members of his/her own family or friends. As many of the new language elements as possible should be included in this personalized narrative, and their meanings should be taught in the process. (See Ensuring Comprehension, page 15 in this manual.) The use of *on* meaning *nous* may have to be explained in English.

With textbooks closed, the students could then listen to the recording of the narrative, *Claude est triste*, as the teacher displays the flashcards (Visual N° III/1 to 4) which correspond to the illustrations in the textbook. This listening experience would be followed by recognition reading and comprehension questions such as: *Est-ce que Claude aime (déteste) les animaux? Qui a une souris blanche (des poissons rouges, un caniche, etc.)? Est-ce que Chouchou (le caniche) est mignon (intelligent, magnifique)? D’après toi, est-ce que les souris blanches (les poissons rouges, les caniches, etc.) sont mignon(ne)s (intelligent(e)s, magnifiques, etc.)? Est-ce que Claude adore les chiens ou les chats? Quelle espèce (sorte) de chien est-ce qu’il aime surtout? Pourquoi est-ce que Claude est triste? Pourquoi est-ce qu’il n’a pas de chien? Est-ce que vous, vous avez un chien (un chat, des poissons rouges, etc.)?* This answer elicits the use of *nous, on*, and could be followed by further questions about the students’ pets.

At the teacher’s discretion, reference could be made to *Observations 3* and *4* during the work on the presentation context.

### **Tapescript:** “*Claude est triste.*”

- J’aime beaucoup les animaux. Ma petite sœur Dominique a une souris blanche et mon frère Lucien a des poissons rouges.
- Mes cousines Danièle et Christine ont un caniche. Il s’appelle Chouchou. Il est mignon et très intelligent. Ma tante Aline a un berger allemand magnifique.
- J’adore les chiens, surtout les saint-bernard, mais nous, on n’a pas de chien à cause de mon allergie. C’est dommage, n’est-ce pas?

### **OBS. 3 Observation 3** (Livre, p. 19)


**Objective:** to provide a reference resource for the plural forms of *animal, cheval* and *tropical*.

**Procedures:** After drawing the students’ attention to the transformation of *animal* to *animaux* and of *cheval* to *chevaux*, and ensuring, from their uses in contexts, that the singular/plural associations of these forms are understood, the teacher invites the students to apply this concept in the exchange entitled *Devine* where *tropical* becomes *tropicaux*. *Hôpital/hôpitaux* was introduced as an *ATTENTION!* note in Exercise 7 on page 12. To date in the program these are the only words in which the *al/aux* transformation applies.

**OBS. 4 Observation 4** (*Livre*, p. 19)

**Objectives:** a) to observe that *un(e)* and *des* in an affirmative sentence become *de* in a negative sentence (an expansion of *Observation 2*); b) to observe that *les* in an affirmative sentence does not change in a negative sentence; (c) to provide a reference resource for these two concepts.

**Procedures:** In addition to the observations mentioned in the objectives above, teachers may also wish to point out that either the singular or the plural form of the noun may be used after *de* in a negative sentence, depending upon the intended meaning: e.g. We haven't a horse/We haven't any horses. If students tend to use the indefinite and definite articles indiscriminately, the models in the *Observation* could be used to illustrate the use of the definite article before nouns used in a general sense: e.g. I like horses (in general); on the other hand, I have a/some horse(s) (in particular). Such elaborations of the *Observation* should not be mentioned unless the students ask why the language behaves in these ways, or their performance indicates that explanations are needed.

 II/1 to 18
**8. Ton expérience personnelle** (*Livre*, p. 20)


**Objectives:** a) to practise oral use of the forms *Vous avez/Nous, on a* in affirmative and negative sentences; b) to practise oral use of *Tu aimes/J'aime* in the affirmative and negative; c) to provide affirmative and negative contexts for the appropriate use of *un(e)/des/de/d'*; d) to practise the use of *les* in both affirmative and negative contexts; e) to practise the use of nouns ending in *al/aux* depending upon number; f) to express degrees of liking and disliking using *AIMER* (*beaucoup, ne/n' . . . pas, ne/n' . . . pas du tout*), *ADORER* and *DÉTESTER*.

**Procedures:** It should be explained to the students that the *vous* in the first question refers to the student's family, and therefore the answer is given with *nous, on*. The answer *nous avons* or *nous, nous avons* would be correct, but the students should be encouraged to use the *nous, on* convention since it is so commonly used by francophones. The second question, however, elicits the student's personal opinion, and is therefore asked with *tu*. The correct pronoun in the answer is *je* in this case.

The illustrations are provided to suggest animals which may be used to complete the students' questions. In a teacher-directed version of the exercise, the students should be required to ask questions about the pictures in a prescribed order (e.g. clockwise starting with *un saint-bernard*) thus ensuring comprehension of the name of each animal by association with the appropriate illustration. As a follow-up partner or group activity, students could perform the oral exchanges using the animal flashcards (visual N° II/1 to 18), selected in random order from a face-down deck. The student drawing a card must ask the prescribed two questions about the animal represented on that flashcard.

As an optional extension of this exercise, the students may be allowed to complete their questions with the name of any animal of their choice, provided that the vocabulary has been previously taught.

**Note:** *de* is used with *hamster* (not *d'*).

 III/1 to 4
**9. Tu es Claude:** (*Livre*, p. 21)

**Objectives:** a) to review and practise the oral use of various forms of *AVOIR*; b) to review the use of *un/une* as gender indicators for some of the new nouns in this *Phase*; c) to practise the use of *de/d'* as required in negative contexts; d) to review questions beginning with *Est-ce que, Quels* and *Pourquoi* and the appropriate answer pattern for each; e) to use the presentation context as a source of information elicited by prescribed questions.



**Procedures:** Since various forms of the verb AVOIR are used in all the questions and answers, the *Rappel* box provides a reference resource for the affirmative and negative forms of this verb with all persons in the present tense. In reviewing these verb forms attention should be given to the liaisons shown in the model forms.

In this partner activity the students alternate in asking and answering questions, and the student giving the answer must pretend to be Claude Langlois. The flashcards designated as Visual N° III/1 to 4 should be used as an information resource.

After a few minutes of partner practice, the exercise should be performed in a total-class situation by selected pairs of students.



## 10. Écris: (Cahier, p. 6)

**Objectives:** a) to practise the written forms of the verb AVOIR: b) to review the names and genders of selected pets.

**Procedures:** To introduce this exercise, workbooks may remain closed as the teacher demonstrates the procedure using the chalkboard and a picture of an animal. The letters of the word AVONS are presented in scrambled order, and the students are invited to decode the word: *Quel mot est-ce que c'est?* If a clue is needed, the students may be told: *Regardez le verbe AVOIR à la page 21 de votre livre.* When AVONS has been decoded, it is written on the chalkboard with a blank line preceding it to suggest the pronoun subject, and again the teacher asks *Quel mot est-ce que c'est?* or, if help is needed, *Est-ce que c'est "Je" (Vous, Elle, etc.)?* When the subject and verb have been written on the chalkboard, the picture of an animal is held up to complete the sentence, and a student is asked to give the sentence. The article *un(e)* and the name of the animal are then written on the board and the complete sentence is read aloud.

Workbooks are then opened, and the students are given the opportunity to ask questions before they begin their written work. Item #7 in the exercise: *Nous, on a un hamster*, may require special mention, if only to point out that it is a little different from the other sentences in the exercise because the verb is given. Students who have had sufficient practice in the use of *Nous, on . . .* should be able to complete the sentence without help. Genders should be checked, if necessary, using the picture dictionary at the beginning of *Phase B* in the textbook.

## OBS. 5 Observation 5 (Livre, p. 22)

**Objective:** to observe the use of the apostrophe to replace the letter *e* in certain words occurring before a word beginning with a vowel.

**Procedures:** This lesson may be introduced at the chalkboard using examples from the *Observation* models in the textbook. One approach is to write a sentence leaving a blank for the key word: e.g. \_\_\_\_\_ *suis riche.* \_\_\_\_\_ *ai \$3000.*, and to provide the words *Je* and *J'* in a separate resource box. A student reads aloud the complete sentences, and another student writes the missing words in the two sentences on the chalkboard. This procedure is repeated with the remaining model sentences, and, as the correct forms are given orally and in writing, the teacher observes: *Oui, parce que c'est une consonne*, (pointing to the consonant following the key word), or *Oui, parce que c'est une voyelle*, (pointing to the vowel following the key word). After one or two such observations by the teacher, some of the students may be able to make the oral observation in French.

It is most important that the sentences be read aloud and that the students notice that, although the difference between *Je/J'*, *ne/n'*, *de/d'*, etc. must be observed in the written language, French people do not always differentiate between them in the spoken language. For example, *pas de chien* is usually pronounced [paʃʃjɛ̃] rather than [paʃʃjɛ̃].

Because this *Observation* applies to the written language, and is not consistently reflected in the spoken language, no oral exercises are provided to support this concept.



### 11. Écris: (*Cahier*, p. 7)

**Objectives:** a) to provide practice in using the negative forms of AVOIR; b) to provide practice in using *de/d'* after a negative and before nouns beginning with vowels and consonants respectively; c) to practice reading for comprehension; d) to develop perception of the logical associations in meaning between pairs of nouns.

**Procedures:** The conventions governing this exercise should be explained and demonstrated: a) the same subject and verb are to be used in both clauses; b) the verb in the second clause must be in the negative form; c) *de/d'* will be used after the negative in the second clause; d) there must be a natural association between the noun in the first clause and that in the second: e.g. *frères/soeurs*, *chien/chat*, *mobylette/auto*, *photos/album*. The association between *amis* and *argent* is perhaps the most subtle, and would have to be rationalized in terms of values.

After the exercise has been written it should be read aloud, and students should be encouraged to practice the common oral pronunciations such as: (. . . .) *je n'ai pas de soeurs* [ʒnepadsoer].



### 12. Écris: (*Cahier*, pp. 8-9-10)

#### PART A: (*Cahier*, pp. 8-9)

**Objectives:** a) to use *ne, de, je, ce, que* meaningfully in prescribed contexts; b) to apply the language concept which determines the use of the apostrophe to replace the letter *e* in these words; c) to practise reading comprehension; d) to practise oral reading of short dialogues.

**Procedures:** After a brief introduction by the teacher, using the model dialogue (see *Conversation N° 7* and *Modèle*, page 9 in the workbook) as a reference, partners may be allowed to work together for a few minutes to study the exchanges and prepare for role-reading. Written work may be done at this time, or may be postponed until the oral role-reading has been completed.

Alternatively, some or all of the exchanges may be read aloud under the teacher's direction, and the exercise may be assigned as written work to be done independently by each student. Role-reading would then be featured in the checking procedures. Here again, the students should be encouraged to read naturally and without undue stress on the [ə] sound in expressions such as: *Ce n'est pas . . . .* which is commonly pronounced [snɛpa].

#### Part B: (*Cahier*, pp. 9-10)

**Objective:** to confirm comprehension of the dialogues in Part A.

**Procedures:** Each of the drawings in Part B illustrates one of the conversational exchanges in Part A. For example, the model exchange in Part A is numbered 7. That exchange is illustrated in the model for Part B, and therefore the number 7 has been written on the blank line in the caption. The speakers in exchange #7 are *Paul* and *Marie*, so the initials representing their names have been written in the appropriate speech balloons. If, in some cases, the allocation of names to people depicted in the illustrations gives rise to controversy, any reasonable interpretation may be accepted.

**X** **Excursion 2:** *Dictionnaire illustré des chiens* (Livre, pp. 23-24 and Cahier pp. 11-12-13)

**Part A:** *Est-ce que tu reconnais ces races de chiens?* (Livre, pp. 23-24)

**Objectives:** to provide a reference resource for the crossword puzzle in Part B of this *Excursion*; b) to provide a supplementary resource for use in previous exercises and discussions; c) to contribute to the general knowledge of students who may be interested in purebred dogs.

**Procedures:** For students who elect to do this *Excursion*, the teacher should provide the necessary models for pronunciation, and have the students repeat and read aloud the names of the new breeds introduced in this augmented dictionary. (The *Robert/Collins French-English/English-French Dictionary* is recommended for teachers.)



**Part B:** *Mots croisés* (Cahier, pp. 11-12-13)

**Objectives:** a) to provide an optional puzzle activity; b) to review the names of various breeds of dogs; c) to provide an optional self-test in recognition of breeds of dogs.

**Procedures:** The title of this crossword puzzle is given in the puzzle grid. Each of the other words in the grid is the name of a breed of dog. Instead of definitions, the puzzle clues are in the form of illustrations. The student must write the name of the breed under each illustration as well as in the puzzle grid. Students who require reference resources for identifying the dogs or for the spellings of the breed names should use Part A of this *Excursion* on pp. 23-24 in the textbook. The answers to the crossword puzzle are found below.

## PHASE C

**P** **Graphie:** (Livre, p. 25)

There are two new *Graphie* lessons in this *Phase*: *ou* [u] and *oi* [wa]. Each is introduced separately and applied in both written and oral exercises.

The introduction should be very brief. The teacher may simply write on the chalkboard a word containing the letters which produce the sound under study, and have a student pronounce the word. That student (or another) then goes to the board and underlines the letters which produce the vowel sound: *Qui peut souligner le son [u]?*



**13. Lis, écoute puis répète.** (Livre, p. 25 and Tape)

**Objective:** to associate the letters *ou* with the sound [u] in an oral reading context.

**Procedures:** If necessary, a few items from the tapescript could be written on the chalkboard or read from the textbook, using the procedures indicated (*Lis, écoute puis répète*), but with the teacher providing the correction model. The students should then be ready to do the recorded exercise. The exercise contains a few words (*scouts, blouse, rouge*) which have not been previously taught in the program. This is intentional, and serves the purpose of demonstrating whether or not the students are able to decode new words in a reading context. If comprehension of these new words is a problem, it should be dealt with AFTER the students have had the opportunity to read aloud and demonstrate their ability to pronounce these words correctly, regardless of comprehension.



**Tapescript:** Lis, écoute puis répète.

*Modèle N° 1: ou*

*Commence:*

- |            |                 |                      |
|------------|-----------------|----------------------|
| 1. ou      | 6. Cloutier     | 11. en tout          |
| 2. vous    | 7. Bourassa     | 12. mon tour         |
| 3. nous    | 8. soulignez    | 13. mon cousin       |
| 4. bonjour | 9. soustraction | 14. douze scouts     |
| 5. jour    | 10. pourquoi    | 15. une blouse rouge |



**14. Écris:** (*Cahier*, p. 14)

**Objectives:** a) to provide practice in transcribing known words containing the letters *ou* pronounced [u]; b) to provide practice in reading comprehension; c) to provide practice in oral reading with special attention to words containing the sound [u].

**Procedures:** The students should be given a moment to read the instructions, examine the model sentence, and ask questions if they need further explanations or instructions before beginning the exercise. The checking process should include oral reading of the completed sentences to ensure correct pronunciation, particularly of the sound [u].

**P Graphie** (*Livre*, p. 25)

See the teaching notes for the first *Graphie* lesson in this *Phase*.



**15. Première partie: Écris:** (*Cahier*, p. 15)

**Objectives:** a) to provide practice in transcribing known words containing the sound [wa]; b) to provide practice in reading comprehension; c) to provide practice in oral reading with special attention to the sound [wa].

**Procedures:** The illustration opposite each sentence in the left-hand column suggests the intended meaning to be expressed by transcribing one of the completions from the right-hand column.



**Deuxième partie: Lis:** (*Cahier*, p. 15 and Tape)

**Objectives:** a) to provide a checking model for the oral reading of the sentences in Part A, with special attention to the sound [wa]; b) to provide a checking model for the correct completions of the sentences in Part A.

**Procedures:** Little or no introduction should be needed for this recorded exercise.

**Tapescript:** Lis à haute voix les phrases complètes de la première partie. Répète après les phrases enregistrées.

*Modèle: Toi, tu es plus petit que moi.*

*Commence:*

- Voilà trois boîtes de poires.
- Mademoiselle Langlois est plus grande que toi.
- Au revoir, Françoise. Écris-moi une carte postale.

4. Trois fois vingt et un égale soixante-trois.
5. Voilà le drapeau québécois.
6. Moi, je choisis une gerboise.
7. Les mots croisés sont dans la boîte numéro trois.



#### 16. Première partie: Écris: (*Cahier*, p. 16)

**Objectives:** a) to develop awareness of the sound [wa] in a number of familiar words; b) to associate the sound [wa] with the letters *oi*; c) to insert the sound [wa] into familiar words and to transcribe those words using the letters *oi* as completions.

**Procedures:** The students should be informed that the letters in the incomplete words are NOT scrambled. All that is missing is the sound [wa] which is spelled *oi*. Once this principle has been demonstrated, using the model, the students should be able to do the exercise. With some classes it may be helpful to do some or all of the items orally before assigning the written work. Oral reading of the completed words, and careful checking of spelling from chalkboard models should be included in the checking procedures. (See *Deuxième partie* below.)



#### Deuxième Partie: Lis: (*Cahier*, p. 16 and Tape)

**Objective:** to provide a recorded checking model for pronunciation of the completed words in Part A of this exercise.

**Procedures:** See the instructions in the tapescript.

**Tapescript:** Lis ces mots à haute voix et répète après l'enregistrement.

*Modèle: poire*

*Commence:*

1. trois
2. Françoise
3. choisis
4. Langlois
5. voilà
6. Mademoiselle
7. pourquoi
8. roi
9. soixante
10. au revoir



#### **X** Excursion 3: Chanson: *Miaou! Miaou!* (*Livre*, p. 26 and Tape)

**Objectives:** a) to provide a theme-oriented song for enjoyment; b) to introduce a song which is familiar to many French-speaking children.

**Procedures:** The song may be introduced by having the students listen to the recording and follow in their textbooks. The illustrations and vocabulary notes in the textbook should satisfy the students' needs with respect to general comprehension. The meanings of individual words need not be explained unless questions arise.

Teachers who feel that *Miaou! Miaou!* may be too childish a song for their students may simply omit it, or present the recording and allow the students to decide whether or not they would like to learn it. Some students may find the song more interesting when they learn that it is usually sung as a round. Round singing should be attempted with capable students since it contributes greatly to the challenge, effect and enjoyment of the song.

**Tapescript: Chanson: Miaou! Miaou!**

Miaou! Miaou! La nuit dernière, Miaou! Miaou! La nuit dernière, j'entendais dans la gouttière, j'entendais dans la gouttière le chat de notre portière, le chat de notre portière.

## DEUXIÈME ÉTAPE

# Moi, toi et les Langlois

## PHASE A

### ÊTES-VOUS PRÊTS?



**A. Écris** (*Cahier*, p. 17 and Tape)

**Objectives:** a) to provide practice in auditory discrimination between the masculine and feminine forms of adjectives; b) to observe that there is no such difference in the case of certain adjectives; c) to prepare for future applications of this concept in oral and written activities; d) to train students to use gender forms as clues to meaning.

**Note:** The photograph on page 28 in the textbook has no bearing on this exercise.

**Procedures:** All the adjectives in this recorded exercise have been previously taught with the exception of *mignon(ne)* and *idiot(e)*. Since *idiot(e)* is a cognate, it should present no comprehension problem, and *mignon(ne)* is used in the model so that it may be taught for comprehension in the course of the teacher's introduction to the exercise.

Teachers who feel that pre-teaching may be necessary could use the chalkboard to provide the resources for an exercise such as the following. Pairs of contrasting adjectives are listed: e.g. *gentil/méchant*, *grand/petit*, *riche/pauvre*, *intelligent/idiot*, *content/triste*, *mignon/bête*, *amusant/méchant*, *drôle/bête*, and the students are asked to use each pair of adjectives in the following sentences: *Robert n'est pas . . . . . ; il est . . . . .* and *Julie n'est pas . . . . . ; elle est . . . . .* Since all the adjectives on the chalkboard are written in the masculine form only, the students must make the necessary oral changes when they complete the statements about *Julie*: e.g. *Julie n'est pas gentille; elle est méchante*. As each student performs, the rest of the class listens closely to the oral form of each adjective, and any student who feels that an adjective was incorrectly pronounced raises his/her hand to correct the error.

When this preparatory exercise has served its purpose, the chalkboard references are erased, and the recorded exercise and workbook procedures are introduced.

**Tapescript:** Est-ce que je parle à Robert ou à Julie? Écoute la phrase et coche dans la bonne colonne.

*Modèle No 1: Tu es mignonne.*

*Modèle No 2: Tu es bête.*



Commence:

- |                   |                        |
|-------------------|------------------------|
| 1. Tu es méchant. | 7. Tu es drôle.        |
| 2. Tu es grande.  | 8. Tu es amusante.     |
| 3. Tu es petite.  | 9. Tu es gentille.     |
| 4. Tu es riche.   | 10. Tu es intelligent. |
| 5. Tu es content. | 11. Tu es triste.      |
| 6. Tu es jeune.   | 12. Tu es idiot.       |

## PARTEZ!



### **P** Presentation (*Livre*, p. 29 and *Tape*)

**Procedures:** Two of the new vocabulary items in this presentation are: *jumeau(x)* and *se ressemblent*. To introduce this vocabulary, the teacher presents a picture of identical male twins. (Department store catalogues frequently show the same boy modelling different clothes—two pictures of the same boy could be used here.) Names are given to the “twins”, and the presentation could proceed as follows: *Voilà Pierre et Paul. Pierre est le frère de Paul. Ils sont jumeaux. Ils se ressemblent beaucoup, n'est-ce pas?* Then, using similar pictures of other boys, the teacher asks: *Est-ce que ces jumeaux se ressemblent?* In some cases the visuals should represent identical “twins”, but in other cases the “twins” should not be identical although they appear to be the same age. If there are twins in the class, or in the school, they, too, should be used as examples. When a few pairs of male twins have been discussed. (*Comment s'appelle le jumeau de . . . . . ?* etc.), male-female twins could be introduced. It is left to the teacher's discretion as to whether or not to introduce *jumelle(s)*. Certainly, if there were female twins in the class or in the family of a student, *jumelle(s)* would be included in this lesson. Although *ressemble à* does not occur in the presentation context, it may be convenient and effective to introduce it here (*Est-ce que . . . . ressemble à son jumeau?*) since *ressemble à* will be used in Exercise 17. After introducing the new vocabulary, the teacher presents the recorded version of the first paragraph of the presentation context, using the flashcards designated as Visual N° IV/ 1 to 4. A few comprehension questions should be asked, and the adverb *presque* should be taught in the course of this discussion. Questions could include: *Est-ce que Madame Langlois est (beaucoup, un peu) plus (grande, petite) que Monsieur Langlois (son mari)? Comment s'appellent les jumeaux? Est-ce que les jumeaux sont aussi grands (petits) que Madame Langlois? Est-ce qu'ils sont beaucoup (un peu) plus petits que Madame Langlois?* When the answer is given to this question, the teacher elaborates by adding (pointing to the slight difference in heights): *Non, ils ne sont pas aussi grands que Madame Langlois mais ils sont PRESQUE aussi grands qu'elle. Qui est presque aussi grand que Monsieur Langlois (Claude, etc.)? Est-ce que Dominique est presque aussi grande que Lucien (les jumeaux, sa mère, etc.)?* Paragraph two is then presented using the recording, the flashcard (Visual N° IV/2) and the comprehension questions could include: *Qui est un peu plus petit que Claude? Qui est presque aussi grand que Claude? D'après Claude, est-ce que Jacques est intelligent? D'après Claude, qui est idiot? Pourquoi est-ce que Claude n'aime pas Jacques? Est-ce que Claude et Jacques sont jumeaux? D'après toi, est-ce que Claude est gentil?*

After the last paragraph has been presented on tape, supported by the flashcard (Visual N° IV/3), a few comprehension questions are asked: *D'après Claude . . . . ?* (his opinions about Dominique and Lucien); *Qui aime (déteste) . . . ? Et toi, est-ce que tu aimes (détestes) les poissons rouges (souris blanches)?*

Now the textbooks are opened, and the presentation context is read aloud by the students. At the teacher's discretion a few more comprehension questions may be asked, or the students may be invited to ask their own questions to elicit information from the narrative.

**Tapescript:** Maman est un peu plus petite que papa. J'aime mes parents. Ils sont très gentils. Jean et Michèle sont des jumeaux. Ils se ressemblent beaucoup. Ils sont presque aussi grands que maman. J'aime Jean et Michèle. Ils sont très gentils.

Jacques est un peu plus grand que moi, mais je suis bien plus intelligent! Je n'aime pas Jacques. Il est idiot.

Dominique et Lucien sont très drôles. Dominique est toute petite. Elle aime bien Lucien, mais elle n'aime pas les poissons rouges de Lucien, et Lucien déteste la souris blanche de Dominique. J'aime bien mon petit frère et ma petite sœur. Ils sont mignons.

### 17. Ton expérience personnelle (*Livre*, p. 30)

**Objectives:** a) to personalize the theme of the presentation context; b) to review expressions of comparison; c) to practice *ressembler à* + possessive adjective + noun; d) to practise using *les* before nouns used in a general sense (as a preparation for later introduction of this usage as a concept for mastery); e) to use the affective verbs AIMER, ADORER and DÉTESTER meaningfully; f) to practise using the masculine and feminine forms of adjectives correctly.

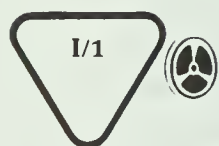
**Procedures:** To add interest and meaning to this exercise, students could use pictures of their own families as a reference for the questions and answers. The students should be instructed that if they are asked a question which does not apply to their family (e.g. *Est-ce que ton frère ressemble à ton père?*) They should respond accordingly (e.g. *Je n'ai pas de frère.*) In other cases they may not know the answer to a question (e.g. *Est-ce que ton grand-père aime les souris blanches?*) To such questions they would answer: *Je ne sais pas.*



### 18. Écris: (*Cahier*, p. 18)

**Objectives:** a) to familiarize the students with the names of the members of the Langlois family; b) to practise reading for comprehension; c) to practise spelling common French given names.

**Procedures:** This simple crossword puzzle is suitable for individual, partner or small group work.



### 19. Regarde l'image de la famille Langlois. (*Livre*, p. 31 and Tape)

**Objectives:** a) to exploit the informational content of the presentation context; b) to practise listening comprehension and oral expression; c) to develop communicative competence in a simulated situation (e.g. *Tu es Claude.*)

**Procedures:** In this oral exchange exercise the role of *Alice* is played by the tape-recorded voice. The information elicited by her questions is found in the presentation context, but since that information may be expressed in a variety of ways, the answers have not been recorded. It is therefore necessary to stop the tape recorder after each question and to monitor the students' responses. (See Recorded Exercises, page 00 in the manual.) The wall chart designated as Visual N° I/1 provides an information resource for this exercise.

**Tapescript:** Regarde l'image de la famille Langlois à la page 31 de ton livre. Tu es Claude. Ton amie Alice te pose des questions. Réponds. Il n'y a pas de réponse enregistrée.

*Modèle No. 1: –Est-ce que ta mère est plus petite que Michèle?*

*–Non, ma mère est plus grande que Michèle.*

**ou** *–Non, Michèle est un peu plus petite que ma mère.*

**ou** *–Non, ma mère n'est pas plus petite que Michèle.*

*Modèle No. 2: –Est-ce que tu ressembles à Lucien?*

*–Non, je ne ressemble pas à Lucien.*

**ou** *–Oui, je ressemble un peu à Lucien.*

*Commence:*

1. Est-ce que ton père est gentil?
2. Est-ce que Jean et Michèle sont gentils?
3. Est-ce que Jacques est gentil?
4. Est-ce que Jacques est mignon?
5. Qui est toute petite?
6. Est-ce que Dominique et Lucien sont des jumeaux?
7. Est-ce que Jean et Michèle sont des jumeaux?
8. Est-ce que tu ressembles à Jacques?
9. Est-ce que Jean et Michèle se ressemblent?
10. Comment s'appellent ton petit frère et ta petite soeur?
11. Est-ce que Dominique est mignonne?
12. Est-ce que Jacques est intelligent?
13. Est-ce que tu aimes tes parents?
14. Est-ce que Dominique aime les poissons rouges de Lucien?
15. Est-ce que Michèle est méchante?
16. Qui déteste la souris blanche de Dominique?
17. Est-ce que Dominique est petite?
18. Qui est un peu plus petite que ton papa?
19. Est-ce que Michèle est plus grande que ta maman?
20. Qui est un peu plus grand que toi?



## 20. Écris: (*Cahier*, p. 19)

**Objectives:** a) to practise auditory discrimination between the masculine and feminine forms of adjectives; b) to demonstrate recognition of the corresponding written forms; c) to observe that plural endings in the written form do not affect the oral forms; d) to observe that, in some cases, there is no difference between the masculine and feminine forms; e) to provide a diagnostic test for reference in planning *Observation 6* which follows.

**Procedures:** The word *entends* in the instructions for this exercise (see tapescript below) may require explanation or translation.

To introduce the principles which govern this exercise the teacher could select a few examples (the models in the workbook may be sufficient), transcribe them onto the chalkboard, and demonstrate by giving one of the pronunciations represented and having individual students go to the board and check the written form or forms corresponding to that pronunciation. Other students could then be asked to pronounce the remaining form or forms, and the similarities and differences in the pronunciations of the various forms could be pointed out. The students should be invited to ask questions if they do not understand the reasons for particular oral forms.

After the recorded exercise has been completed, the checking process could include oral reading of all of the forms shown in the workbook exercise.



**Tapescript:** In French you hear a difference between the feminine and masculine forms of most adjectives: for example, *Ma soeur est amusante*, but *Mon frère est amusant*. But you do not hear a difference between the singular and plural forms for example, *Louise est amusante*, or *Louise et Marie sont amusantes*. You know that the adjective *amusante(s)* is feminine, but it sounds exactly the same whether it is singular or plural. Now listen to these two sentences about boys: *André est amusant*, *André et Paul sont amusants*. In the first sentence the adjective *amusant* was singular; in the second sentence *amusants* was plural, but both forms were pronounced [amyzã]. Listen carefully to the following adjectives, and put a check mark beside the forms which you hear.

*Modèle No. 1: amusantes*

*Modèle No. 2: jeune*

*Commence:*

- |             |             |                   |
|-------------|-------------|-------------------|
| 1. drôle    | 5. mignonne | 9. riche          |
| 2. amusants | 6. idiot    | 10. méchant       |
| 3. grand    | 7. gentil   | 11. content       |
| 4. rouge    | 8. bon      | 12. intelligentes |

#### **OBS. 6 Observation 6** (*Livre*, p. 32)

**Objectives:** a) to provide a cumulative reference resource for the pronunciation of the masculine, feminine, singular, and plural forms of previously taught adjectives; b) to suggest, by grouping these adjectives in categories according to linguistic behaviour, the principles which govern the pronunciation of their various forms.

**Procedures:** Since it may be confusing to present this entire *Observation* in one lesson, it is suggested that each section of the table in the students' textbook be made into a separate chart, and that these charts be used as the reference resource for a series of short discussions and practice sessions over several lesson periods. The charts could then be displayed for occasional reference as required in subsequent oral and written activities.

Teachers are urged not to use this *Observation* for "drill" lessons or as memorization assignments.

To provide entertaining practice of the masculine and feminine forms of adjectives a simple version of the *Du tac au tac* game may be played as a competition between two teams. The adjectives to be practised are written (masculine forms only) on slips of paper and placed in a container. One team is given a masculine designation such as *Les éléphants*, and the other a feminine designation such as *Les alouettes*. A student from team A (*Les éléphants*) draws an adjective from the container and says: *Les alouettes sont* (e.g. *idiotes*.) A student from team B responds: *Les éléphants sont idiots*. That student (or the next player from team B) draws another adjective from the container and says: *Les éléphants sont* (e.g. *intelligents*.). The second player from team A responds: *Les alouettes sont intelligentes*. If a student from one team makes a mistake, the opponent from the other team may win an extra point by correcting the error. The teacher is the judge, and a scorekeeper records the points won for correct statements by both teams. While statements such as: *Les éléphants sont rouges (petits, etc.)* may be ridiculous, these adjectives could be included in the game to add humour.

#### **21. Du tac au tac: "Lucien et Dominique se disputent"** (*Livre*, p. 33)


**Objectives:** a) to review *est/sont, ma/mes, ta/tes*; b) to provide practice in using the correct oral forms of known adjectives.

**Procedures:** In this partner activity one student plays the role of *Dominique*, and the other *Lucien*. In these “Tit-for-Tat” exchanges Dominique always makes the first statement: *Ma souris blanche est* (...) followed by a complimentary adjective, or *Tes poissons rouges sont* (...) followed by a derogatory adjective. *Lucien* defends his fish by responding with *Mes poissons rouges sont bien plus* (...) followed by a complimentary adjective, or *Ta souris blanche est bien plus* (...) followed by a derogatory adjective. The masculine and feminine forms of the adjectives must be correctly pronounced in each statement, and the possessive pronouns must be correct as to gender, number and person.

While the comparative *plus* is known, it may be necessary to review the expression *bien plus* which was introduced in *Ensemble 2* in the context of comparisons of heights: e.g. *plus grand(e)/un peu plus grand(e)/bien plus grand(e)*.

If students have difficulty using *est/sont* correctly, remedial work should emphasize the oral language: *mes/tes* (plural clues), and *mon/ton* (singular clues). To prevent students from relying on the written resources exclusively, only the student playing the role of Dominique should have his/her textbook open. When the exercise has been practised with one student playing Dominique, the partners should change roles and repeat the exercise so that both students have the experience of working with the textbook closed during the practice session.

Another way to achieve maximum oral performance from this exercise is to have the students work in groups of three. In that case, both Dominique and Lucien work with textbooks closed while the third student reads aloud the noun and adjective to be used in each exchange. This procedure could also be adapted to make a team competition of this exercise: reader provides the nouns and adjectives; team A plays Dominique; team B plays Lucien; and points are given for correct statements.


 II/1 to 18

## 22. Ton expérience personnelle (*Livre*, p. 34)

**Objectives:** a) to personalize the theme of the *Étape*; b) to express an intended meaning; c) to use the expression *D'après moi*, meaningfully; d) to further practise the use of *les* before nouns used in a general sense; e) to review vocabulary from this and previous *Ensembles*; f) to produce appropriate adjectives in their correct oral forms; g) to use *est/sont* in the affirmative and negative forms in meaningful contexts.

**Procedures:** To add an element of fun to this exercise, it may be performed as a game entitled *D'ACCORD*. The game is played by two teams of five players each, and the rest of the class participates by agreeing or disagreeing with statements made by the players. A student from Team A makes a statement of his/her choice: e.g. *D'après moi, les saint-bernard sont gentils.*, and then asks, *Qui est d'accord?* Those in the class (excluding team members) who agree with the statement raise their hands. A point is awarded for each supporter up to a maximum of five points. A bonus of three points is awarded by the teacher for prompt, fluent and accurate expression (with special attention to the pronunciation of the adjective). The teacher simply holds up one, two or three fingers to inform the scorekeeper of the credit to be given for expression. Errors in expression should be corrected before the next player makes his/her statement. An example of scoring for two teams of five players might be:

ÉQUIPE A			ÉQUIPE B		
D'ACCORD + EXPRESSION			D'ACCORD + EXPRESSION		
3	+	3	5	+	1
5	+	2	0	+	3
4	+	1	4	+	2
5	+	3	5	+	3
5	+	2	5	+	2
22	+	11= 33 TOTAL	19	+	11= 30 TOTAL



**Note:** Statements made about family members or personal pets should be interpreted by the audience as applying to their own relatives or pets. For example, if a player says, *D'après moi, ma soeur est méchante*, those who hold that opinion of their own sisters would raise their hands when asked, *Qui est d'accord?*

As another alternative to straightforward performance of the textbook version of the exercise, the students could use the flashcards (Visual N° II/1 to 18). One student points to the picture of an animal, and one or more students express their opinions about that animal.

### **OBS. 7 Observation 7** (*Livre*, p. 35)

**Objectives:** to provide a cumulative reference table for the singular and plural forms of the definite article in both the written and the spoken language.

**Procedures:** This lesson could be introduced using model sentences written on the chalkboard. The models from the *Observation* table in the textbook could be transcribed, leaving blanks for the definite article. A resource list consisting of the words *le*, *la*, *l'*, and *les* could be shown separately, and students could be asked to complete the model sentences, first orally and then by transcribing the correct articles in the blank spaces in the chalkboard sentences, first orally and then by transcribing the correct articles in the blank spaces in the chalkboard sentences. As each correct completion is made, the teacher elicits the reasons for the student's choice of article: e.g. *Pourquoi est-ce que c'est "la"?* Answer: *Parce que "fille" est féminin.* *Pourquoi est-ce que c'est "l' "?* Answer: *Parce que c'est une voyelle.* (pointing to the first letter of *ami*). During the discussion of *les*, special attention should be paid to the pronunciation of *les* before a consonant as contrasted with its pronunciation before a vowel.



### **23. Écris:** (*Cahier*, pp. 20-21)

**Objectives:** a) to create meaningful sentences regarding family relationships; b) to use the following concepts and vocabulary: *est/sont*, *le/la/l'/les* + relative + *de*; c) to use the presentation context as a source of information.

**Procedures:** Using the model sentence as a pattern, the students compose sentences describing the relationships among members of the Langlois family. The resource vocabulary is given, but in some cases, the students must decide whether to use the singular or the plural form of the noun. With some classes it may be advisable to do a few items from this exercise orally before assigning the written work. Oral reading should also be included in the checking process.

Since special attention is given in this exercise to the use of the various forms of the definite article, there may be a tendency to overstress the articles in oral reading. While this may be acceptable in the context of checking the exercise, the students should be asked to repeat the sentences "the way a French person would say that" (without undue stress on the article—e.g. [zakɛlfisdəpjɛr]).



### **24. Écris:** (*Cahier*, pp. 22-23)

**Objectives:** a) to review the use of *un/une* in contexts requiring comprehension of meaning and logical interpretation with respect to family relationships; b) to review selected vocabulary.

**Procedures:** In the instructions in the workbook, *N'oublie pas* is a new expression which may require explanation or translation. *Professeur*, one of the options in item #4, is also new, but its meaning should be obvious.



Students may be given a minute or two, before attempting the written work, to check the nouns between brackets in each item and to ask questions regarding genders or meanings. Alternatively, the teacher may instruct students to check genders in the glossary if they are uncertain whether to use *un* or *une* with any of the nouns as they do the exercise.

Exercise 85 in *Ensemble 1* (page 64) was very similar to this exercise, and therefore students with a *Bonjour Canada!* background should have little difficulty in understanding the principles governing this activity. For others, some preparatory practice may be needed.

## 25. Travail avec un(e) partenaire. (*Livre*, p. 26)

**Objectives:** To review all forms of the present tense of ÊTRE, affirmative and negative, in questions and answers based on the information provided in the presentation context.

**Procedures:** The *Rappel* box which precedes this exercise is provided for use as a reference resource, as required, during the performance of the exercise. The illustrations represent the subject (noun or pronoun) of each question. The model question uses only the interrogative inflection, but questions asked with *Est-ce que...* should also be accepted. The subject used in the answers may be either a noun or a pronoun: e.g. *Oui, Dominique est gentille* or *Oui, elle est gentille*.



## 26. Écris: (*Cahier*, p. 24)

**Objectives:** a) to further review all forms of the verb ÊTRE in the present tense; b) to produce the appropriate subject pronoun for each form of the verb ÊTRE; c) to demonstrate that the form of the adjective provides clues to meaning.

**Procedures:** The students should be shown the step-by-step procedure for this exercise: a) unscramble the form of the verb ÊTRE; b) unscramble the adjective, noting that the first two letters are not scrambled; c) using the verb form and/or the ending of the adjective as clues, write the correct subject for the sentence; d) place a check mark in the appropriate column at the left to demonstrate accurate interpretation of the gender and number clues in the verb and/or adjective forms.



## 27. Réponds aux questions de Denise Julien. (*Livre*, p. 37 and Tape)

**Objectives:** a) to develop communicative competence in a simulated situation (a conversation with Denise); b) to review the present tense of AVOIR and ÊTRE; c) to make students aware that many black people speak French.

**Procedures:** This recorded exercise should be introduced by a teacher-directed discussion of the Julien family with reference to the visual and to the speech by Denise. This discussion is necessary to ensure comprehension and sufficient familiarity with the names and identities of the family members to enable the students to respond to the recorded questions.

Since this is a communicative competence exercise, the information elicited by the questions may be expressed in a variety of ways. For that reason there are no recorded answers to Denise's questions. Answers must, therefore, be monitored by the teacher, and it may be necessary to stop the recording after each question to allow time for various possible answers or for discussion.

**Tapescript:** Regarde l'exercice 27 à la page 37 de ton livre. C'est Denise qui parle:  
 "Je m'appelle Denise Julien. Me voilà. Voilà mon père, Monsieur Maurice Julien et ma mère, Madame Marguerite Julien. Voilà ma petite sœur Anne et mon frère Gabriel. Nous avons deux chats. Le petit chat s'appelle Nounou. La mère de Nounou s'appelle Pompon. Maintenant, réponds à mes questions."  
 Il n'y a pas de réponse enregistrée.

*Modèle: Si Denise demande: "Est-ce que je suis le fils de Maurice Julien?", tu peux répondre: "Non, tu n'es pas le fils de Maurice Julien.", ou tu peux répondre: "Non, tu es la fille de Maurice Julien."*

*Commence:*

1. Est-ce que j'ai deux sœurs?
2. Est-ce que nous avons deux chats?
3. Est-ce que j'ai un frère?
4. Est-ce que je suis la fille de M. et Mme Julien?
5. Est-ce que nous avons un chien?
6. Est-ce que mes parents ont deux enfants?
7. Est-ce que nous sommes cinq dans ma famille?
8. Est-ce que Pompon est la mère de Nounou?
9. Est-ce que Anne et moi, nous sommes les sœurs de Maurice Julien?
10. Est-ce que nous sommes à l'école?

#### **X** Excursion 4: *Labymot* (Cahier, pp. 25-26)

**Objectives:** a) to provide a challenging puzzle activity for individuals, partners or small groups; b) to give practice in problem-solving; c) to develop an awareness of word formation.

**Procedures:** It will likely be necessary to explain the conventions used in this type of puzzle: a) that the first syllable of each new word in the grid is printed with a capital letter; b) that the number shown in the box with each first syllable represents the number of syllables (boxes) in the word; c) that the syllables are given in correct sequence in consecutive boxes, proceeding in any direction. The interpretation of the numbers and letters (e.g. 1A, 7G, etc.) in the transcription part of the exercise (Part B) may also require pre-teaching.

At the teacher's discretion, it could be suggested to students that they use the glossary if they are unable to recognize some of the words beginning with the initial syllables shown in the grid.

## PHASE B

### ÊTES-VOUS PRÊTS?



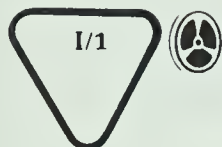
#### **A. Travaille avec un(e) partenaire.** (Livre, pp. 38-39)

**Objectives:** a) to review *lui/elle* as a preparation for the introduction of *eux/elles*; b) to review basic sentence patterns; c) to develop speaking skills in a partially structured context.

**Procedures:** In this oral exchange the partners take turns asking and answering the questions suggested by the key words. It should be noted that, in each answer, there is one word prescribed for use. This has been done to ensure that certain sentence patterns and items of vocabulary will be practised in the performance of the exercise. The wall chart (Visual N° I/1) provides an alternative to the textbook illustration.

When the exercise has been prepared by students working as partners, it should be performed in a total-class situation. Partners may be asked to present selected questions and answers, or students may be chosen to ask the questions and call upon anyone in the class to respond.

## PARTEZ!



**P Presentation:** “*Philippe est l’ami de Dominique*” (Livre, p. 40 and Tape)

**Procedures:** This short conversation introduces the pronouns *eux* and *elles*. The wall chart (Visual N° I/1) showing the Langlois family and their relative heights provides a useful visual reference to support the introduction to this exchange. Beginning with comparisons of height between two people, the students review briefly . . . *que lui* and . . . *qu’elle*. The teacher then makes statements such as: *Regarde Claude et Jacques. Dominique est plus petite qu’eux. Regarde Monsieur et Madame Langlois. Est-ce que Dominique (Lucien, Claude, etc.) est plus petit(e) qu’eux?* This is repeated with reference to comparisons between the height of one family member and that of two or more others, but always producing the disjunctive pronoun *eux* (a masculine or a mixed masculine and feminine group). When *eux* has been practised in these contexts, *elles* is introduced: *Regarde Madame Langlois et Michèle. Est-ce que Monsieur Langlois est plus grand ou plus petit qu’elles?* Similar questions are asked to elicit . . . *plus grand(e)* and . . . *plus petit(e) qu’elles*. At the teacher’s discretion, *Observation 8* could be developed on the chalkboard in the course of this introductory discussion.

Textbooks remain closed as the students listen to the recorded version of the presentation context, using the external visual as a reference. The teacher could point to the people mentioned in the recorded conversation as each is named, and then direct attention to Dominique and Lucien since the comparisons of height are related to their heights.

Oral reading and comprehension questions complete the basic work on the presentation context. However, at the teacher’s discretion, students could be allowed to improvise, using the textbook exchange as a guide. Philippe may call any member of the Langlois family and ask that person to compare the height of any family member with that of two or more others. Expressions such as: *bien plus, beaucoup plus, presque aussi* could be introduced into these variations of the dialogue. This type of improvisation provides a natural introduction (or alternative) to Exercise 28.

**Tapescript:** “*Philippe est l’ami de Dominique*”

*Philippe:* Est-ce que tu es plus grande que Jean et Michèle?

*Dominique:* Non, je suis plus petite qu’eux.

*Philippe:* Est-ce que Lucien est plus petit que ta mère et ta sœur?

*Dominique:* Oh oui! il est bien plus petit qu’elles.

**OBS. 8 Observation 8** (Livre, p. 40)

**Objective:** To observe the forms *eux/elles* as the plural counterparts of *lui/elle*, with special attention to the identical pronunciations of *elle/elles*.



**Procedures:** The procedures for introducing the presentation context for this *Phase* include suggestions for teaching this *Observation*. Other possibilities include a personalized approach. Comparisons could be made between the height of one student in the class and that of two others who are both taller or shorter, but care should be taken not to embarrass students who may be sensitive about their size. Pictures of the students' (or teacher's) families could also be used for these discussions.

It should be noted that the gender association of *eux* should be established, first with reference to two or more men or boys, and then with reference to groups including both males and females. Once *eux* has been sufficiently practised, *elles* should be introduced and practised until the students are able to select either *eux* or *elles* as the question/answer context requires.



## 28. Travail avec un(e) partenaire. (*Livre*, p. 41)

**Objectives:** a) to practise the meaningful use of *eux/elles* in expressions of comparison; b) to develop comprehension and fluency.

**Procedures:** The wall chart (Visual N° I/1) or the illustration on page 40 in the textbook, may serve as the visual reference for the information to be expressed in this exercise.

In this partner activity the students develop and perform five prescribed variations on the conversation in the presentation context. A suggestion for improvisations on that context is included in the *Teaching Notes* for the presentation. If the students have already performed those variations on the basic conversation between Philippe and Dominique, this exercise could be omitted or assigned only to those who may need extra practice.



## 29. Tu as \$18.50. (*Livre*, p. 41 and Tape)

**Objectives:** a) to practise the meaningful use of disjunctive pronouns *lui/eux/elle(s)*; b) to develop listening comprehension; c) to review numbers and simple calculations.

**Procedures:** To prepare students for this recorded exercise, the teacher could set up four areas on the chalkboard, each representing a reference for one of the disjunctive pronouns under study. In area #1, a stick figure of a girl and the statement: *Elle a . . . .* ; in area #2, a stick figure of a boy and the statement: *il a . . .* ; in area #3, stick figures of two or more girls; *Elles ont . . .* ; and in area #4, stick figures of one or more girls and a boy: *Ils ont . . .* . In a separate area the teacher writes: *Tu as \$25.00* (or any amount of money). Different amounts of money are then written in each of areas #1 to #4, and the oral work begins: *Combien d'argent est-ce que tu as? (J'ai \$25.00.)* (Pointing to area #1) *Combien d'argent est-ce qu'elle a? (Elle a . . . .)* *Est-ce que tu as plus/moins/d'argent qu'elle? Oui, j'ai plus/moins/d'argent qu'elle.* This question/answer routine is repeated with reference to the other four areas on the chalkboard. The amounts of money in these four areas are then changed, and the questions are omitted as the teacher simply points to the amounts attributed to the figures in each area, and the students make the statement: *J'ai plus/moins d'argent qu'elle(s)/que lui/qu'eux.*

The chalkboard references are erased, and the teacher writes: *Tu as \$18.50* as the basic reference for the recorded exercise, since all comparisons are to be made with that amount. The models for this exercise are shown in the textbook so that the students may, if necessary, use the model answers as a pattern for their responses. However, if the teacher provides sufficient practice in using this pattern before presenting the recorded exercise, many students should be able to perform with textbooks closed. The tapescript below could be used by the teacher for this preliminary practice, or original sentences of a similar nature could be used.

**Tapescript:** Tu as \$18.50. Est-ce que tu as plus d'argent ou moins d'argent que les personnes suivantes? Réponds à cette question d'après les modèles, écoute et puis répète la réponse enregistrée.

*Modèle No. 1: –Chantal et Sylvie ont \$12.50.*

*–Alors, j'ai plus d'argent qu'elles.*

*Modèle No. 2: –Alain a \$20.00.*

*–Alors, j'ai moins d'argent que lui.*

*Commence:*

1. –Gérard et Marc ont \$8.50.  
–Alors, j'ai plus d'argent qu'eux.
2. –Madeleine a \$20.00.  
–Alors, j'ai moins d'argent qu'elle.
3. –Yves a \$22.50.  
–Alors, j'ai moins d'argent que lui.
4. –Mes parents ont \$6.00.  
–Alors, j'ai plus d'argent qu'eux.
5. –Rachel et Anne ont \$18.00  
–Alors, j'ai plus d'argent qu'elles.
6. –Marc a \$50.00.  
–Alors, j'ai moins d'argent que lui.
7. –Stéphane et Jean-Pierre ont \$8.60.  
–Alors, j'ai plus d'argent qu'eux.
8. –Jean a \$5.00.  
–Alors, j'ai plus d'argent que lui.
9. –Marie et Christiane ont \$100.00.  
–Alors, j'ai moins d'argent qu'elles.
10. –Mes cousins ont \$19.00.  
–Alors, j'ai moins d'argent qu'eux.

### 30. Mon ami



**Part A: Écris** (*Cahier*, p. 27)

**Objectives:** a) to contrast the oral and written forms of *est/a* as to meaning; b) to practise reading comprehension.

**Procedures:** The numbered sentences in this composition constitute a composition about an imaginary friend named Marcel. The model sentences are the first two statements in the composition. Part A of this exercise should be done by students working alone, or with a partner, or in small groups, but with a minimum of teacher-assistance.

When students have completed the written work, they could be given a few minutes to study the information in the composition in preparation for an oral quiz to see how much they remember about Marcel. This quiz could be teacher-centred, or, at the teacher's discretion, a small team of students could be invited to question their classmates about Marcel. Those asking the questions would, of necessity, use their workbooks as a reference.



**Part B: Lis et répète** (*Cahier*, p. 27 and Tape)

**Objectives:** To provide an oral model for remedial use, at the teacher's discretion, by individuals, groups or classes.

**Procedures:** This recording could be included in the checking procedures for Part A of the exercise. It could also be used by individuals, groups or classes preparing for an oral reading test of pronunciation and fluency. Teachers who plan to use this composition context as an oral reading test should advise the students of that intention and give them the opportunity to practise with the tape recorder.

**Tapescript:** Lis chaque phrase de la Partie A et répète après la phrase enregistrée.

*Écoute: Je vous présente mon ami Marcel.  
Il a une sœur. Elle est plus grande que lui.*

*Commence:*

1. Il est élève à l'école St-Alphonse.
2. Sa sœur est professeur de guitare.
3. Elle a beaucoup d'élèves.
4. Marcel a aussi deux frères, Martin et Paul.
5. Il est plus petit que Martin, mais il est un peu plus grand que Paul.
6. Martin est gentil, mais Paul est méchant
7. Marcel a un chat siamois.
8. Son chat est méchant et il n'est pas très intelligent.
9. Marcel n'a pas de chien.
10. Son frère Martin a une motocyclette.
11. La famille de Marcel a une petite auto.
12. J'aime beaucoup Marcel. C'est un très bon ami.

### **Part C: Composition orale** (*Livre*, p. 42)

**Objectives:** a) to personalize the composition *Je vous présente mon ami Marcel*; b) to practise oral expression and develop fluency.

**Procedures:** The procedure for preparing this personalized version of the composition should be explained and demonstrated stressing the following points: a) the friend described should be a real person, and may be a boy or a girl; b) the sentences in Part A of the exercise should be used as models for the sentences in the personalized composition; c) it is not necessary to use all the sentence models from the composition in the workbook; d) the order of sentences may be changed; e) this is an ORAL composition, so it should be planned and practised orally. (Written preparation may be permitted, at the teacher's discretion.)

This assignment could be used as a partner activity in which the partners assist one another with problems, and listen to each other's rehearsal performances, providing corrections, suggestions and criticisms. After this preparatory work, the oral compositions may be presented to the class or to the teacher, and could be used as a "bonus" component of the testing program.

Students who wish to do so should be encouraged to support their oral compositions with photographs or drawings of the subject and his/her family, pets, activities, etc.

This oral performance activity also provides the opportunity to begin training students in some of the basic skills of public speaking: audibility, clarity of expression, timing, effective use of gestures and visual aids. The audience could be invited to participate in the judging (informally—in discussions of individual performances).



## 31. Les Bouchard

**PART A: Écris** (*Cahier*, p. 28)

**Objectives:** To review and contrast the oral and written forms of *Elles sont/ Elles ont* and their respective meanings.

**Procedures:** The six sentences in this exercise constitute a short composition about *Lucie* and *Nicole Bouchard*. After the written work has been completed and checked, the students could be given a minute or two to study the information in the six sentences in preparation for an oral quiz. The purposes of the quiz, of course, is not only to find out what the students can remember about the information but to provide the opportunity to practise the correct pronunciations of *Elles sont/ Elles ont*. As for *Exercice 30*, several students may be selected to ask the questions, using their workbooks for reference, and to call upon others to respond with workbooks closed. Alternatively, the teacher may ask the questions.

**Part B: Lis et répète** (*Cahier*, p. 28 and Tape)

**Objectives:** To provide an oral model for optional use as remedial work.

**Procedures:** See Part B of *Exercice 30* above.

**Tapescript:** Maintenant, lis chaque phrase de la Partie A et répète après la phrase enregistrée.

*Commence:*

1. Voilà mes amies Lucie et Nicole Bouchard.  
Elles sont gentilles.
2. Elles ont une mobylette.
3. Elles ont deux autres sœurs, Marie et Louise.
4. Elles ont un frère, Jean.
5. Elles sont plus petites que lui.
6. Je n'aime pas Marie et Louise.  
Elles sont très méchantes.



**X** **Excursion 5:** *Les familles dans les Contes de ma mère l'Oie*. (Livre, pp. 43-44-45; *Cahier*, pp. 29-30-31-32-33-34 and Tape)

**Objectives:** a) to inform students that the familiar “Mother Goose” stories which are a part of their own cultural heritage are, in fact, of French origin; b) to use these stories as a recall resource for French language activities.

**Procedures:** Since most students will have encountered some or all of the “Mother Goose” stories in their pre-school or primary experiences, it is not the objective of this *Excursion* to retell the tales. Interested students who do not know these common childhood stories should be encouraged to read them although they are admittedly rather immature literature for students in the junior grades. It is therefore important to recognize that this is an optional activity, and students who consider its topic too childish for their interest should be allowed to disregard this *Excursion*.

To achieve the cultural objective of this topic, teachers may wish to provide some of the following information to their students. The “Mother Goose” stories are

translations of *Contes de ma mère l'Oie*, written by Charles Perrault in France in the seventeenth century. The collection included, not only the five stories featured in this *Excursion*, but several others including *Barbe bleue* and *Peau d'âne*. The ideas for these stories came from old folk tales, but Perrault wrote them so beautifully that they became classics and were translated, not only into English but also into many other languages so that they are known to children in many countries.

The workbook exercises should be approached as “fun” activities, and it should not be treated as a serious matter if students do not know or cannot recall the information elicited in the quizzes or puzzles. As a matter of general interest, the students could discuss the stories with their parents or grandparents to see if the “Mother Goose” stories are as well-known today as they were in past generations.

The linguistic objective of the *Excursion* is primarily comprehension. For that reason most of the information featured in the language activities concerns family relationships, a topic for which the students already have the basic vocabulary and structures. There are, however, a few new items of vocabulary and one or two incidental structures which may not be familiar. These should not be treated as language elements for mastery, but should be considered as supplementary items for comprehension and passing interest.

At the teacher's discretion, the activities in Part A, B, and C may be used in a total-class situation or assigned as individual, partner or small-group projects.

Since scores on these activities will represent not only language skills but also the students' previous cultural experience, these results should not be included in overall test records, and students should be allowed to collaborate and to consult reference resources as they wish. In other words, the *Excursion* should be treated as educational “play” rather than “work”.

### **Tapescript: Les familles dans *Les Contes de ma mère l'Oie***

Est-ce que tu connais l'histoire:

- ... de Cendrillon?
- ... du Petit Poucet?
- ... du Petit Chaperon rouge?
- ... du Chat botté?
- ... de la Belle au bois dormant?

Bien sûr! Tous les enfants connaissent ces histoires.

Mais est-ce que tu sais qui a écrit *Les Contes de ma mère l'Oie*?

L'auteur de ces contes s'appelle Charles Perrault.

Il vivait en France il y a très longtemps.

Voyons si tu te rappelles ces contes.

You will hear four statements about each of the fairy tales in this *Excursion*. If you think the statement is true, place a checkmark in the column entitled *VRAI*. If you think it is false, place your checkmark under *FAUX*. If the information is not given in the story, place your checkmark under *ON NE SAIT PAS*.

You will hear each statement twice.

Here is the model:

*Modèle: La Belle au bois dormant a six frères.*

*Commence:*

Cendrillon

1. Le cousin de Cendrillon est très riche.
2. Le père de Cendrillon est un roi.
3. La belle-mère de Cendrillon est méchante.
4. Dans l'histoire de Cendrillon, il y a une fée très gentille.

### Le Petit Poucet

5. Les parents du Petit Poucet sont très grands.
6. Dans l'histoire du Petit Poucet, il y a une fée méchante.
7. Un ogre veut manger le Petit Poucet et ses frères.
8. L'ogre a sept filles.

### Le Petit Chaperon rouge

9. Le Petit Chaperon rouge adore les loups.
10. Le loup mange le Petit Chaperon rouge.
11. Le Petit Chaperon rouge adore la musique.
12. Le Petit Chaperon rouge va chez sa grand-mère.

### Le Chat botté

13. Le Chat botté est très intelligent.
14. Dans l'histoire du Chat botté, il y a une fée méchante.
15. Le Chat botté mange un ogre.
16. Le Chat botté a deux grandes cousines.

## PHASE C

### ÊTES-VOUS PRÊTS?



#### A. Jeu: (Livre, p. 46)

**Objectives:** a) to teach *Je veux/Je ne veux pas + jouer + avec toi.*; b) to review the masculine and feminine forms of adjectives; c) to teach *Alors, . . . .* as the introduction to a statement expressing a consequence.

**Procedures:** Since the students have already worked with *J'aime/Je n'aime pas, Je sais/Je ne sais pas*, and *Je peux/Je ne peux pas* followed by an infinitive, the pattern of the new structure is familiar, and therefore the learning challenge is primarily one of vocabulary: *veux* is a new word, but *jouer* is known.

An adjective in the masculine singular form, with or without *très*, is written on a slip of paper or small card. These are placed in a container from which selected students draw. The student must use the adjective in the appropriate form (masculine or feminine), with or without *très*, as indicated on the card drawn, in a sentence beginning with *Je suis. . . .* The partner, or opponent (in a team game), concludes from the adjective used to describe the other player whether or not he/she wishes to play with that kind of person. The reply therefore begins with *Alors, . . .* as shown in the models and illustration. It adds an element of entertainment if the first speaker tries to act like the kind of person he/she claims to be: "mean", "cute", "funny", "stupid", etc.

A more challenging variation of this game could be used after Exercise A on page 50. The first speaker may use any given names or nouns as the subject of the opening statement: e.g. *Georges (mon frère, mon cousin, etc.) est bête. Josette (ma soeur, ma cousine, etc.) est très intelligente. Henri et Claude (mes amis, mes cousins, etc.) sont drôles. Annette et Lorette (mes soeurs, mes amies, etc.) sont très méchantes.* The partner or opponent must then respond using the correct disjunctive pronoun (*lui, elle, eux, elles*) to correspond to the subject used by the first speaker.





**B. Réponds aux questions selon les modèles.** (*Livre*, p. 47 and *Tape*)

**Objectives:** a) to introduce *trop* and contrast its meaning with that of *très*; b) to review *Est-ce que tu peux acheter (...)* and selected vocabulary.

**Procedures:** Using this exercise as a model, the students may perform similar exchanges with reference to pictures or objects of their own, priced as they wish. This personalized version of the exercise could also be adapted for use as an oral performance test.

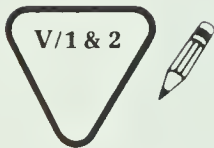
**Tapescript:** Réponds aux questions selon les modèles. Répète la réponse enregistrée.

*Modèle No. 1:* –Tu as 95¢. Est-ce que tu peux acheter un crayon?  
–Oui, mais c’est très cher.

*Modèle No. 2:* –Tu as 99¢. Est-ce que tu peux acheter un cahier?  
–Non, c’est trop cher.

*Commence:*

1. Tu as 25¢. Est-ce que tu peux acheter une pomme?  
–Non, c’est trop cher.
2. Tu as 80¢. Est-ce que tu peux acheter une règle?  
–Non, c’est trop cher.
3. Tu as \$13.00. Est-ce que tu peux acheter un chat?  
–Non, c’est trop cher.
4. Tu as \$1.50. Est-ce que tu peux acheter une tablette de chocolat?  
–Oui, mais c’est très cher.
5. Tu as 60¢. Est-ce que tu peux acheter un crayon-feutre?  
–Non, c’est trop cher.
6. Tu as \$7.00. Est-ce que tu peux acheter une tirelire?  
–Oui, mais c’est très cher.
7. Tu as 60¢. Est-ce que tu peux acheter une gomme?  
–Non, c’est trop cher.
8. Tu as 50¢. Est-ce que tu peux acheter une pêche?  
–Oui, mais c’est très cher.



**C. Jean, Michèle et Dominique jouent aux cartes** (*Livre*, p. 48 and *Tape*)

**Objectives:** a) to observe and interpret information provided in a visual; b) to practise listening comprehension; c) to practise oral expression, and particularly the expression of personal opinions (*D’après moi, ...*); d) to practise using the expressions *... jouer aux cartes*, and *... veux bien jouer ...*?

**Procedures:** This recorded exercise provides a synthesis of several different question forms, a wide range of review vocabulary, and elicits different kinds of information. Before attempting the exercise, the students should be given time to observe the situation depicted in the textbook illustration or on the wall chart (Visual N° V/2) and the teacher should review the names of the four children shown in the illustration to ensure that identification of the characters will not pose problems.

As for similar exercises in this *Ensemble*, the answers are not recorded. Any answer which is both linguistically correct and true should be accepted. Visual N° V/2 should be used with the tape recorded exercise.

**Tapescript:** "Jean, Michèle et Dominique jouent aux cartes." Regarde l'image dans ton livre et réponds aux questions. Il n'y a pas de réponse enregistrée.

*Commence:*

1. Jean joue aux cartes. Est-ce que Michèle joue aux cartes?
2. Est-ce que Dominique joue aux cartes?
3. Est-ce que Lucien joue aux cartes?
4. Est-ce que Jean et Michèle sont plus grands que Dominique?
5. Est-ce que Dominique est plus grande que Lucien?
6. Avec qui est-ce que Jean et Michèle jouent aux cartes?
7. D'après toi, est-ce que Jean et Michèle sont gentils?
8. Lucien ne joue pas aux cartes. D'après toi, est-ce que Lucien veut jouer aux cartes?
9. D'après toi, est-ce que Jean veut bien jouer avec lui?
10. D'après toi, est-ce que Michèle veut bien jouer avec lui?
11. D'après toi, qui ne veut pas jouer avec lui?
12. Écoute cette question: "Est-ce que je peux jouer avec vous?" D'après toi, qui est-ce qui pose cette question, est-ce que c'est Jean ou Lucien? Écoute la question encore une fois: "Est-ce que je peux jouer avec vous?"

## PARTEZ!



**P** **Presentation:** "Lucien veut jouer" (Livre, p. 49 and Tape)

**Procedures:** In the *ÊTES-VOUS PRÊTS?* introduction to this *Phase* most of the new vocabulary and structures were encountered and practised in preparatory contexts. Some of the remaining new items of vocabulary, or expressions such as *Tant pis pour lui!*, may require pre-teaching before the recorded version of the skit is presented. This pre-teaching should not take the form of intensive drills since the objective, at this point in the teaching procedures, is simply comprehension and recognition reading. Perhaps the most efficient way to ensure comprehension of an expression such as *Tant pis pour lui!* is simply to translate it.

As suggested in the general methodology section of this manual, after eliminating the major comprehension problems, the teacher could play the recording as the students observe the wall charts (Visual N° V/1 & 2) textbooks closed. This would be followed by a few simple comprehension questions, still without reference to the printed text. Recognition reading would take the form of role-reading, and could be followed by dramatization of the two scenes. Students should not be expected to produce memorized speeches from the printed script for the skit, but rather to reproduce the situation by ad-libbing the exchanges.

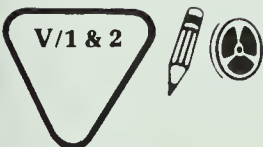
**32. Écris:** (Cahier, p. 35 and Tape)

**Objectives:** a) to practise listening comprehension; b) to confirm comprehension of the presentation context; c) to develop logical thinking.

**Procedures:** It may be helpful to allow the students to look at the wall charts (Visual N° V/1 & 2) for this *Phase* as they do this recorded exercise.

**Tapescript:** **Qui est-ce?** Coche ta réponse dans la bonne colonne.

*Modèle: Elle est triste.*



*Commence:*

1. Il joue aux cartes avec Michèle et Dominique.
2. Il n'aime pas la souris blanche de Dominique.
3. Elle dit à Dominique: "Est-ce que tu veux jouer aux cartes avec Jean et moi?"
4. Il veut jouer aux cartes avec les jumeaux.
5. Elle ne veut pas jouer aux cartes avec Lucien.
6. Elle dit que Lucien est plus grand que Dominique.
7. Elle dit qu'elle est plus intelligente que Lucien.
8. Il dit que Dominique n'est pas très gentille.

## PHASE D

### ÊTES-VOUS PRÊTS?



#### A. Complète selon les modèles (*Livre*, p. 50 and *Tape*)

**Objectives:** a) to teach the oral form [triʃ] of *TRICHER* in the present tense with *je, tu, il, elle, ils, elles*; b) to review *J'aime/Je n'aime pas + jouer avec. . . .*; c) to review the disjunctive pronouns *lui, eux, elle(s)*.

**Procedures:** As suggested for Exercise B in *Phase C* of this *Étape*, the exercise may be used as a model for original exchanges in which the students use any subject of their choice in the initial statement, and the partner or opponent (if the exercise is used as a game) must respond with the appropriate affirmative or negative statement, and use the correct disjunctive pronoun to represent the person(s) named in the opening statement.

**Tapescript:** "Jacques triche. Je n'aime pas jouer avec lui. Jean et Michèle ne trichent pas. J'aime jouer avec eux." Complète selon les modèles. Répète la phrase enregistrée.

*Modèle N°. 1: –Hélène ne triche pas.  
–J'aime jouer avec elle.*

*Modèle N°. 2: –Mes cousins trichent.  
–Je n'aime pas jouer avec eux.*

*Commence:*

1. –Jean et Marie ne trichent pas.  
–J'aime jouer avec eux.
2. –Anne et Claire trichent.  
–Je n'aime pas jouer avec elles.
3. –Mon père ne triche pas.  
–J'aime jouer avec lui.
4. –Mes cousines trichent.  
–Je n'aime pas jouer avec elles.
5. –Ma sœur et mon frère trichent.  
–Je n'aime pas jouer avec eux.
6. –Robert et Louise trichent.  
–Je n'aime pas jouer avec eux.
7. –Philippe et Gaston ne trichent pas.  
–J'aime jouer avec eux.



8. –Marie ne triche pas.  
–J’aime jouer avec elle.
9. –Ma grand-mère et ma mère ne trichent pas.  
–J’aime jouer avec elles.
10. –Mon amie Chantal triche.  
–Je n’aime pas jouer avec elle.
11. –Lise et Richard trichent.  
–Je n’aime pas jouer avec eux.
12. –Mon cousin triche.  
–Je n’aime pas jouer avec lui.

## PARTEZ!



**P Presentation:** “*Jacques et Claude se disputent.*” (Livre, p. 51 and Tape)

**Procedures:** While this argument between Jacques and Claude constitutes a new context, most of the language is either review or, as in the case of *dominos*, cognates. Therefore there should be little or no need for pre-teaching. The skit could be introduced by playing the recording as the students observe the Visual VI/1. Then, after the customary comprehension questions and recognition reading of roles, the students could be allowed to work with partners or in small groups to develop an original version of the dispute, using the same accusations, denials, protests, etc., but providing their own punch lines if they wish.

### Tapescript: “Jacques et Claude se disputent”

*Jacques:* Est-ce que tu veux jouer aux dominos avec moi?  
*Claude:* Non.  
*Jacques:* Pourquoi pas?  
*Claude:* Parce que tu gagnes toujours.  
*Jacques:* Je gagne parce que je suis intelligent.  
*Claude:* Non, tu gagnes parce que tu triches.  
*Jacques:* Moi, je triche? Ce n’est pas vrai!  
 Tu ne gagnes pas parce que tu es trop bête.  
 Je ne veux pas jouer avec toi.  
 Hé, Michèle! Est-ce que tu veux jouer aux dominos avec moi?



### 33. Écris: (Cahier, p. 36)

**Objectives:** a) to develop perception of the intended meaning in scrambled sentences; b) to teach word order in French sentences; c) to develop those writing skills required for intelligent transcription; d) to initiate an awareness of French spelling.

**Procedures:** The transcription stage of work on this exercise may be assigned to individuals working alone, or students may be allowed to collaborate with partners or group members if they need help in unscrambling the sentences. Visual VI/1 may serve as a visual reference, if needed. Once the transcription has been completed, students should choose roles and present the dialogue as an oral exchange.

**X Excursion 6:** *Sondage d’opinion* (Cahier, pp. 37 and 38)

**Objectives:** a) to develop a general awareness of life styles in the community; b) to observe that actual behaviour often differs from ideal (stereotyped) behaviour; c) to accept and respect life styles different from one's own; d) to develop the basic skills of conducting and participating in a poll or survey; e) to learn to compile, interpret and draw objective conclusions from survey results.

**Procedures:** The reasons for confidentiality in polls and surveys should be discussed, and students should be allowed to refuse to be interviewed if they feel that some or all of the questions are too personal, or if their anonymity cannot be guaranteed. For this reason, the survey should be conducted out of class so that the interviews cannot be observed and the respondents identified.

When all the participating pollsters have recorded the results of one interview, they report their results orally to the teacher (or to a competent student) who records the total number of answers in the appropriate columns opposite each question. This may be done on a master sheet, overhead projection or a chalkboard copy of the survey grid. At the teacher's discretion, separate collations of results may be made for boys surveyed and for girls surveyed to observe whether there are noticeable differences between the results for boys and girls.

## PHASE E

### ÊTES-VOUS PRÊTS?

#### A. Questions personnalisées (*Livre*, p. 52)

**Objectives:** a) to teach expressions of frequency; b) to review the agreement of objectives; c) to develop personalized expression.

**Procedures:** This exercise is prefaced by a reference resource which reveals the meanings of the various expressions of frequency by association with situations rather than by definitions. In Exercise A, if the teacher wishes to check the intended meaning when a student answers a question using one of the expressions of frequency, he/she could simply ask for example: *Combien de fois sur dix?*



#### B. Réponds aux questions (*Livre*, p. 53 and Tape)

**Objectives:** a) to give further practice in using expressions of frequency; b) to practise oral reproduction of *jouer au* with sports and *jouer du/de la* with musical instruments in preparation for future lessons which will teach the language concepts governing these expressions; c) to develop communicative competence.

**Procedures:** It should be noted that the use of *au/du/de la* after *jouer* is given in the questions and need only be repeated by the student in his/her response. It is not intended that this language concept be taught at this point in the program, but a brief explanation may be provided if students question the reason for different forms in different contexts.

**Tapescript:** Réponds aux questions suivant ton expérience personnelle. Les réponses ne sont pas enregistrées.

*Modèle: Est-ce tu joues souvent au hockey?*

*–Oui, je joue (très) souvent au hockey.*

**ou**

*–Oh oui! Je joue tout le temps au hockey.*

**ou**

*–Non, je ne joue pas souvent au hockey.*

**ou**

*–Oh non! Je joue rarement au hockey.*

**ou**

*–Pas du tout! Je ne joue jamais au hockey.*

*Commence:*

1. Est-ce que tu joues souvent au baseball?
2. Tu joues souvent aux cartes?
3. Est-ce que tu joues tout le temps au bingo?
4. Est-ce que tu joues toujours au frisbee?
5. Tu joues souvent au Monopoly?
6. Est-ce que tu joues tout le temps aux dominos?
7. Est-ce que tu joues souvent au hockey?
8. Tu joues souvent au football?
9. Est-ce que tu joues souvent au tennis?
10. Tu joues au badminton?
11. Est-ce que tu joues souvent du violon?
12. Tu joues souvent du piano?
13. Est-ce que tu joues souvent de la trompette?
14. Est-ce que tu joues de la guitare?

## PARTEZ!



**P** **Presentation:** (*Livre*, p. 54 and Tape)

**Procedures:** This illustrated presentation context should present few comprehension problems since it features expressions of frequency which were introduced and practised in the *ÊTES-VOUS PRÊTS?* models and exercises, and the rest of the vocabulary in the descriptive passages is review from this or previous *Ensembles*. Therefore this presentation could begin with the recorded narrative supported by Visual VII/1 to 4 (textbooks closed). At the teacher's discretion, the recording could be played a second time while the students direct their attention to the printed text. After a few simple comprehension questions and answers, individual students could be asked to read selected paragraphs aloud.

**Tapescript:** –J'aime jouer avec papa et maman, mais ils ne jouent pas souvent avec moi parce qu'ils ont beaucoup de travail. C'est dommage!

–Je joue souvent avec Jean et Michèle. J'aime jouer avec eux. Ils sont très gentils.

–Je n'aime pas jouer avec Jacques. Il n'est pas très intelligent, mais il gagne toujours parce qu'il triche.

–Je joue rarement avec Lucien et Dominique. Ils sont gentils, mais ils sont trop petits.

–Lucien et Dominique jouent toujours ensemble et ils se disputent tout le temps. C'est drôle, n'est-ce pas?



**OBS. 9 Observation 9** (*Livre*, p. 55)

**Objectives:** To provide a reference resource for expressions of frequency.

**Procedures:** The title *La fréquence* should be readily understood if it is recognized as a cognate of “frequency”. It may also be helpful to point out that the adverbs are listed in descending order of frequency: from “always” (most often) to “never” (least often).

Students may be asked to compose sentences using the elements provided in the models for this *Observation*, and producing information which corresponds to the facts presented in the preceding presentation context. This will further confirm comprehension of the meanings of the various adverbs of frequency. The *Je* in the *Observation* model is, of course, Claude. Therefore the *Observation* table serves as a reference for the answers to the questions in Exercise 34.

**34. Tu es Claude.** Réponds aux questions. (*Livre*, p. 55)

**Objectives:** a) to practise expressions of frequency in meaningful contexts; b) to locate and express information in a prescribed context; c) to interpret information from the point of view of one of the characters in that context; d) to develop reading comprehension.

**Procedures:** If used as a partner or small group activity, the participating students take turns asking and answering the questions. Each person who asks a question should begin by saying: *Tu es Claude.*, and should be allowed to select any of the boxed options in the textbook in order to produce a question of his/her own choice. The visual VII/1 to 4 provide incidental support for this exercise.

**35. Écris:** (*Cahier*, p. 39)

**Objectives:** a) to develop reading comprehension; b) to identify with a character in a prescribed situation and to interpret the information in that context from his point of view.

**Procedures:** Having identified with Claude to answer the questions in Exercise 34, the student should have no difficulty with this aspect of Exercise 35. However, in this exercise, the student works alone, using the presentation context in the textbook as a reference resource for the information needed to determine whether the statements in the workbook are true or false.

It should be noted that this is a reading comprehension exercise, and not a memory test, and therefore it is essential that students be permitted to look up any information they may need in their textbooks.

**X Excursion 7: Sondage d'opinion** (*Cahier*, pp. 40 and 41)

**Objectives:** a) to use the expressions of frequency in a polling survey; b) to observe the relative popularity of certain games, sports, and musical activities in the local community; c) to note differences between anticipated (stereotyped) results and actual results of a survey; d) to practise the skills of collating, interpreting and discussing survey results.

**Procedures:** This *Excursion* may be treated as a survey to be conducted as a class project, or it may be undertaken by groups. When all participating students have completed the survey sheets in their workbooks, the results are collated on the *Résultats du sondage* grid in the workbooks. Selected students take turns reading each question four times: e.g. *Combien d'élèves jouent au hockey tout le temps?* (All students who

checked off *tout le temps* raise their hands; the hands are counted, and the number is entered under *tout le temps* on the *Résultats* grid in each student's workbook. The question is then repeated with the completion *souvent*. Hands are raised, counted, and the number recorded on the grid. This procedure is repeated for *rarement* and *jamais*.

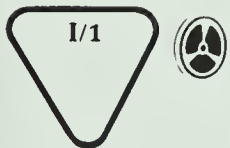
Discussion of the survey results could include questions and comments such as: *D'après ce sondage, quel est le sport favori de cette classe? Quel est le jeu favori? Est-ce qu'il y a beaucoup de musiciens dans cette classe? Quel est l'instrument de musique favori des musiciens dans cette classe? Est-ce qu'il y a plus d'élèves qui jouent au (du/de la) . . . . . ou au (du/de la) . . . . . ? Compare le football et le baseball; est-ce qu'il y a plus de joueurs de football que de baseball? La majorité de cette classe préfère le (la) . . . . . ; est-ce que tu es d'accord avec la majorité? D'après toi, est-ce qu'il y a un autre sport (jeu, instrument de musique) plus populaire que les sports (jeux, instruments de musique) dans cette liste? Combien d'élèves jouent souvent (rarement) au (du/de la) . . . . ?* If there are other sports, games or musical instruments which the students would like to add to their lists and include in the popularity poll, this could be done by adding a few lines to the grid in the workbook.

**Note:** The illustrations on page 56 in the textbook are not related to *Excursion 7*, but to the presentation context of *Phase F*, page 57.

## PHASE F

**Note:** This entire *Phase* is optional for use at the teacher's discretion. There is, therefore, no *ÊTES-VOUS PRÊTS?* section.

### PARTEZ!



#### **P** **Presentation** (*Livre*, pp. 57-58 and *Tape*)

**Objectives:** a) to review and re-enter language concepts and elements taught to date; b) to introduce some of the conventions used in letter-writing in French; c) to acquaint students with the francophone presence in Saint-Boniface.

**Procedures:** With exceptionally competent students the tape recording of the letter, supported by an external visual representing the Langlois family (Visual N° I/1) could be presented as a listening comprehension experience to be followed by recognition reading of the letter in the textbook. If this approach is considered too challenging, the tape recording could be presented as the students follow the text of the letter in their books.

In either case, the initial presentation of the letter should include a few general comprehension questions and answers on short segments of the letter. For example, on the first two paragraphs, one might ask: *Qui habite à Saint-Boniface?* or *Où est-ce que Robert Lallier habite?* or *Comment s'appelle le correspondant de Jacques Langlois?* or *Qui écrit cette lettre? À qui est-ce qu'il écrit? Quel est le sport favori de Jacques? Est-ce qu'il aime (lire) les livres? Est-ce que Jacques est un bon correspondant? Est-ce qu'il aime (déteste) écrire des lettres?* In the course of asking these comprehension questions (which may be answered by one word or a short phrase in many cases), the teacher could include a few personalized follow-up questions such as: *Et toi, est-ce que tu es un bon correspondant?* (Expected answer: *Oui, j'adore écrire des lettres.* or *Non, moi, je déteste écrire des lettres.*) *À qui est-ce que tu écris? Est-ce que tu lui écris souvent (rarement)?*

Before deciding on the amount and level of oral exploitation to be included in the initial discussion of the presentation context, the teacher should examine the exercises in this *Phase*, and consider their teaching/learning potential as well. With the exercises in mind, the teacher may feel that the teacher-directed question/answer discussion need not be intensive.

### Tapescript:

Cher Robert,

Je suis très content d'avoir un correspondant à Saint-Boniface.

J'aime beaucoup les sports, surtout le hockey. Je lis beaucoup de livres et j'adore écrire des lettres.

Voilà une photo de ma famille. Mes parents s'appellent Pierre et Lucie. Ils ont beaucoup de travail. Il y a six enfants dans ma famille: quatre garçons et deux filles.

Jean et Michèle sont des jumeaux. Ils se ressemblent beaucoup. J'aime jouer avec eux. Ils sont très gentils.

Claude est un peu plus petit que moi. Quand je joue avec lui je gagne toujours parce que je suis plus intelligent. Mais je n'aime pas jouer avec lui. Il est trop bête.

Mon petit frère Lucien et ma petite sœur Dominique sont très mignons. Ils jouent toujours ensemble et ils se disputent tout le temps. C'est drôle, n'est-ce pas?

J'adore les animaux. Dominique a une souris blanche et Lucien a des poissons rouges. Nous, on n'a pas de chien et on n'a pas de chat parce que Claude a des allergies. C'est dommage, n'est-ce pas?

Et toi, est-ce que tu as des frères et des sœurs? Qu'est-ce que tu aimes faire? Réponds-moi vite.

Ton ami de Montréal  
Jacques

Voilà mon adresse: Jacques Langlois  
6253, rue de la Roche  
Montréal, Qué.  
H2S 2G9



### 36. Dialogue avec Claude Langlois (*Livre*, pp. 59-60)

**Objectives:** a) to review and re-enter language concepts taught to date; b) to develop perception of meaning from key words presented in sentence order; c) to express the intended meaning by supplying the missing language elements; d) to develop oral expression and communicative competence in role-playing (*Claude*) and personalized (*Toi*) contexts

**Procedures:** As indicated by the starburst symbol and by the statement of objectives for this exercise, the challenges are complex in terms of both language and thinking processes. It should also be noted that, although the correspondent in the presentation letter is Jacques Langlois, the exchanges in this exercise are initiated by Claude, but the students could be permitted to assume the identity of any one of the Langlois children if they wish to vary the dialogue.

This exercise is well suited to partner practice once the conversations have been explained and demonstrated. Competent students could also be permitted to *ad lib* variations of this dialogue without reference to their textbooks, but only after sufficient practice using the printed guide. The ideal exchange, of course, would be a total personalization of the dialogue, with each of the speakers giving information about his/her own family.



**37. Écris** (*Cahier*, p. 42 and Tape)

**Objectives:** To develop listening comprehension.

**Procedures:** Students may need to be reminded that they must use a question mark (*On ne sait pas*) for any statement which cannot be proven to be either *vrai* or *faux* by evidence found in the printed text or in the corresponding visuals for this *Phase*.

**Tapescript:** Écoute les phrases. Indique vrai, faux, ou on ne sait pas selon le cas.

*Modèle N° 1: Michèle a quatre frères. C'est vrai.*

*Modèle N° 2: Claude est la sœur de Jacques. C'est faux.*

*Modèle N° 3: Monsieur Langlois aime la musique. On ne sait pas.*

*Commence:*

1. Dominique a une sœur.
2. Pierre Langlois est professeur.
3. Claude est une fille.
4. Les Langlois sont une famille nombreuse.
5. Jacques a un ami à Saint-Boniface.
6. Lucien a quatre frères.
7. Claude aime jouer avec les jumeaux.
8. Mme Langlois aime jouer au golf.
9. Les Langlois adorent les chats.
10. Lucie est la femme de Pierre.
11. Claude est le père de Dominique.
12. Les Langlois sont très riches.
13. Jacques n'aime pas lire.
14. Jacques n'aime pas jouer avec Claude.
15. Jean est le frère de Lucien.
16. Dominique a deux oncles et une tante.
17. Lucien est plus grand que Jean.
18. Michèle a plus d'argent que Jacques.
19. Robert habite à Saint-Boniface.
20. Le baseball est le sport favori de Jacques.
21. Jean et Claude sont des jumeaux.
22. M. Langlois aime la télévision.
23. Jean a plus d'argent que Jacques.
24. Robert est le correspondant de Claude.
25. Les Langlois ont cinq enfants en tout.

**38. Écris:** *Composition écrite* (*Cahier*, p. 43)

**Objectives:** a) to provide an optional exercise in controlled written composition; b) to introduce competent students to the use of some of the common conventions for letter writing in French.

**Procedures:** Page 43 in the workbook may be used in one of two ways. If the letter is to be transcribed onto stationery, the workbook page would be used for the first draft and corrections. If the teacher prefers to have the final copy of the letter in the workbook, foolscap should be provided for practice drafts and corrections.

It is most important that the students be directed to follow the model letter in their textbooks as closely as possible. Without this control there is a very real danger that the assignment could exceed the students' language skills, and the results would be discouraging. Where the statements in Jacques' letter cannot be personalized by simple transcription with substitutions, students may be allowed to omit sentences from the model letter or simply use the negatives *ne . . . pas* in their personalized statements.

This is a time-consuming exercise for both student and teacher since the student's first draft of the letter should be carefully checked and discussed (preferably in a one-to-one interview), and the corrected draft should then be transcribed onto stationery if the project is to produce satisfying results. Teachers should take this into consideration before assigning the letter, and should perhaps, limit the assignment to a few of the more interested and competent students. Examples of outstanding work should be read aloud and displayed or included in project scrapbooks.

### **X Excursion 8: “*La réponse de Robert*” (Cahier, p. 44)**

**Objectives:** a) to deduce the code from clues provided in the context of the letter; b) to use the code to decipher the message.

**Procedures:** Students should be allowed to devise their own means of decoding the messages in this letter. However, if it becomes apparent that some are unable to discover the code independently, or with the aid of other students, the teacher may suggest that they make a list of all the letters in the alphabet. Then, using the coded words in their workbooks as a resource, they should write the code number for each letter opposite that letter in their alphabet list. (Note that the letters “D”, “W” and “Z” do not occur in the context, and are therefore not number-coded. The number 21 represents *E*, *É* or *È* depending on the context. Once the code has been worked out, it is a simple matter to fill in the missing letters and to decipher the messages in Robert's letter.

One way of using this *Excursion* project is to make it a decoding race between individuals or teams. The participants must not touch their pencils until the teacher says: *À vos marques! Êtes-vous prêts? Partez!* When an individual or team captain has successfully completed the workbook exercise, he/she places the workbook (open at the exercise) on the teacher's desk. When several workbooks have been stacked on the teacher's desk the race is over, although additional time may be allowed for others to complete the exercise. The stack of workbooks is then turned over and the exercises are checked in order to discover which student or team first completed the exercise without an error.

A master copy of the completed exercise may be provided on the chalkboard, an overhead projectual, or a photocopy for oral reading and checking of workbooks.

## **PHASE G**

### **P Graphie (Livre, p. 62)**

**Objectives:** To observe that: a) ch is always pronounced [ʃ] never [tʃ] as in “church”); b) there is no sh spelling for the sound [ʃ] in French.

**Procedures:** See Exercises 39 and 40 below.



### 39. Écris: (Cahier, p. 45)

**Objectives:** To practise the spelling and pronunciation of words containing the [ʃ] sound used in meaningful contexts.

**Procedures:** A few of the words in the resource list have not been previously introduced in *Bonjour Canada!* (e.g. *architecte*, *chimiste*) but it is compatible with the philosophy of the program to use unfamiliar items of vocabulary or structure occasionally, particularly in contexts where their meanings may be deduced, or in cases where the French and English words are cognates. Most students will have no difficulty understanding such new items of language, but care should be taken to ensure that their French pronunciation is correct. This will be checked in the normal oral introduction and/or follow-up to a written exercise.



### 40. Jeu: (Cahier, p. 46)

**Objectives:** To differentiate between words containing the sound [ʃ] and words which do not contain that sound despite certain graphic associations which may suggest that sound in French or English.

**Procedures:** The students may work alone, with a partner, or in groups for this game. Discussion is desirable since it is the oral production of the sounds contained in these words which is critical. If students work alone, it is essential that there be oral work during the checking process to ensure mastery of pronunciation, not only of the words containing the [ʃ] sound but of all the words in the resource section.

## Troisième Étape

### EN ROUTE!

#### PHASE A

### ÊTES-VOUS PRÊTS

#### A. Donne ton opinion. (Livre, p. 64)

**Objectives:** a) to introduce *bonne* and *voiture*; b) to express personal opinions.

**Procedures:** It should be noted that only the feminine form, *bonne*, is introduced here. The masculine, *bon*, will be treated toward the end of the *Phase* (see *Observation 10*, page 71). *Voiture* is a new item of vocabulary, but *auto* is known. Both are commonly used, and therefore both should be practised.

The students should be invited to bring advertisements for cars, and to use them for reference in this type of exchange. Ads clipped from French newspapers or magazines would be most appropriate, but any ad which provides information on makes, models, prices, fuel economy ratings, safety, and comfort features should be welcomed. The students should understand that they are expected to express an opinion using: *C'est* or *Ce n'est pas* and *(très) bonne/excellente voiture/auto*. They are NOT expected to give the reason for their opinions, but they should have information available on which to



base their opinions. They could, however, ask and answer questions using the adjectives *économique* and *confortable* to replace *bonne*, and, to that extent, they could support their general assessment of particular makes and models.



### B. Projet de recherche (Cahier, p. 47)

**Objectives:** a) to do research on the prices of various makes and models of cars; b) to review large numbers; c) to introduce and practise the adjectives *neuve* and *d'occasion*.

**Procedures:** This is an optional project, and care should be taken to avoid spending excessive time on it. One way to control the amount of research assigned to each student is to have them work as research teams (groups). For example, a group of five students, working as a team, could prepare a common list of ten makes and models of cars. Each member of the team could then take two of the cars listed as his/her research project. Thus, the individual's assignment would be to research and report the "new" and "second-hand" prices for only two cars.

To avoid controversy, the "new" price should be interpreted as the list price of the car without special options. The "second-hand" price should be based on advertisements for second-hand cars in good condition with odometer readings of approximately 50 000 km. Another way to establish a standard for "second-hand" cars is to specify that the car must be of a particular year rather than by reference to an odometer reading. Students could be encouraged to bring newspaper clippings to support the price information which they contribute to report.

While the topic and the research have excellent interest potential for the students, the linguistic objective is to teach *neuve* and *d'occasion*, and therefore a reasonable time limit should be placed on this project.

### C. Travaille avec un(e) partenaire. (Livre, p. 65)

**Objectives:** a) to provide oral exploitation of workbook exercise B above; b) to practise *neuve* and *d'occasion*; c) to review *Combien coûte . . . ? / Qu'est-ce qui coûte . . . ?* and *plus cher*.

**Procedures:** Since no student will have an exhaustive list of all the prices of all makes and models of cars, each student should provide for his/her partner a list of two or three makes and models on which he/she is prepared to quote prices. The partners then take turns playing the role of car dealer and customer. For example, partner A gives partner B a list such as the following: Buick Le Sabre, Renault Le Car, AMC Eagle. Partner B, using the question models from the textbook (if necessary), asks questions such as the following: *Combien coûte une Buick LeSabre dernier modèle? Combien coûte une bonne AMC Eagle d'occasion? Qu'est-ce qui coûte plus cher, une LeSabre neuve ou une bonne Renault Le Car d'occasion?* Students should also be encouraged to ask questions such as: *Qu'est-ce qui est plus économique (confortable), la Buick ou la Renault?*

After partner B has asked five or six questions (using each of the three question models in Exercise C at least once), the students change roles and discuss cars from the list provided by partner B. If pictures of the cars selected for discussion are available, the "car dealer" could supply pictures to his/her "customer" rather than a written list.

Another way to use the research reports (workbook Exercise B) is to have individual "customers" go to the front of the room and ask questions about any make or model of car. The rest of the class play the role of "car dealers", and any "dealer" having the information elicited by the "customer's" question raises his/her hand to quote a price, or give an answer comparing two makes and models (as in question #3).

## PARTEZ!


**P** **Presentation** “*Les Langlois achètent une voiture.*” (Livre, pp. 66-67-68-69-70)

**Note:** The presentation context for this *Phase* is a *saynète* consisting of five scenes. To facilitate lesson-planning a comprehension exercise is introduced at the end of each scene.

**Scène 1:** *Les Langlois achètent une voiture.* (Livre, p. 66 and Tape)

**Procedures:** The only items of new vocabulary which may require pre-teaching for this scene are *Nous cherchons* and *Suivez-moi*. One way to introduce *Nous cherchons* is to use some of the pictures of cars (collected for the *ÊTES-VOUS PRÊTS?* exercises), and to invite a student to help you find a particular make or model: “*Élise, où est la Volkswagen Rabbit?*” Both you and the student sort through the car pictures to find the VW Rabbit, and, while this is going on, you say: *Nous cherchons la Volkswagen Rabbit.*, or *Qu’est-ce que nous cherchons?* (Expected answer: *Vous cherchez la Volkswagen Rabbit.*) This could be repeated, but with two students doing the search. You ask the question, *Qu’est-ce que vous cherchez?* and one of the two students answers, *Nous cherchons la . . . . .* To teach *Suivez-moi*, simply name two or more students and, beckoning to them to follow you, give the command *Suivez-moi*. Then, with textbooks closed, and using Visual N° VIII/1 as a reference, play the recorded conversation for *Scène 1*.

To check general comprehension, questions such as the following may be asked: (pointing to the salesman) *Est-ce que c’est M. Langlois ou le vendeur? Comment s’appelle la dame? Est-ce que les Langlois cherchent une voiture neuve ou une voiture d’occasion? Est-ce que c’est un problème difficile pour le vendeur? Pourquoi pas?* (Teacher points to the selection of used cars on visual VIII/2.)

**Tapescript: “Les Langlois achètent une voiture.”**
**SCÈNE 1:**

<i>Le vendeur:</i>	Bonjour, Madame. Bonjour, Monsieur.
<i>M. et Mme Langlois:</i>	Bonjour, Monsieur.
<i>Le vendeur:</i>	Qu’est-ce que je peux faire pour vous?
<i>Mme Langlois:</i>	Nous cherchons une bonne voiture.
<i>Le vendeur:</i>	Neuve ou d’occasion?
<i>M. Langlois:</i>	D’occasion. Mais nous cherchons une très bonne voiture d’occasion.
<i>Le vendeur:</i>	Aucun problème. Nous avons beaucoup de très bonnes voitures. Suivez-moi.


**41. Écris:** (Cahier, p. 48 and Tape)

**Objectives:** a) to develop listening and reading comprehension; b) to check comprehension of specific language elements; c) to check comprehension of the informational content of *Scène 1*.

**Procedures:** Although the teacher has already asked a few comprehension questions, this recorded workbook exercise serves to check the comprehension of every student, whereas the teacher’s questions were, of necessity, directed to only a very few.

If the procedure for executing the exercise requires pre-teaching, an example such as the following could be used: (Chalkboard reference: \_\_\_\_\_ a) *M. Langlois*, \_\_\_\_\_ b) *le*

vendeur, \_\_\_\_\_ c) *Mme Langlois*); Model question: *Comment s'appelle la dame?* A student goes to the chalkboard and places a check on the line beside c) *Mme Langlois*.

**Tapescript:** Écoute la question et coche la bonne réponse.

1. Est-ce que M. et Mme Langlois parlent à une dame ou à un monsieur?
2. Qu'est-ce que les Langlois achètent?
3. Est-ce que les Langlois cherchent une voiture neuve?
4. Est-ce que le vendeur a beaucoup de bonnes voitures?
5. Qui dit: "Qu'est-ce que je peux faire pour vous?"



**Scène 2:** (*Livre*, p. 67 and Tape)

**Procedures:** The students listen to the recorded conversation for *Scène 2* and refer to visual N° VIII/2 before opening their textbooks.

The teacher-directed discussion of the visuals could elicit information such as the following: *Qui est-ce? Quelle sorte (marque) de voiture est-ce que c'est? Combien est-ce qu'elle coûte? Est-ce que c'est une voiture neuve ou d'occasion? Est-ce qu'elle est trop chère (grande, petite) pour la famille Langlois? Quelle sorte de restaurant est-ce que c'est?*, etc. At the teacher's discretion, students could be chosen to read *Scènes 1* and *2* using a few costume effects, pictures of cars, and actions to simulate the situation.

With textbooks open, students could be expected to answer comprehension questions such as: *Combien coûte la petite Renault? Pourquoi est-ce que les Langlois ne l'achètent pas? Est-ce que la Mercury est assez grande? Qui dit: "La Mercury est trop petite"? Est-ce que la Renault est une grande voiture?* When using open texts, students may be expected to give more comprehensive answers, but complete sentences need not always be demanded.

**Tapescript:**

**SCÈNE 2:**

- Voilà une bonne petite Renault. Elle est très économique à \$3000.00
- Elle est beaucoup trop petite.
- Est-ce que cette Mercury est assez grande?
- Ah non, Monsieur. Elle est trop petite.



**42. Fais six phrases.** (*Livre*, p. 67)

**Objectives:** a) to develop reading comprehension; b) to practise oral expression; c) to demonstrate comprehension of the informational content of *Scène 2*.

**Procedures:** This is an oral exercise. Teachers who assign it for written work should consider the time required to check assignments for accuracy of transcription.



**Scène 3:** (*Livre*, p. 68 and Tape)

**Procedures:** Apart from the new noun *familiale*, which is easily taught for comprehension by reference to pictures of station wagons, the determiners *cette* and *nos* have not been previously taught. At this point in the program, *cette* and *nos* should be taught for comprehension, but not exploited as language concepts for mastery.

The purpose of the salesman's speech in which he counts the six children as they return from the *casse-croûte* is to review the pronunciation of numbers before a noun beginning with a vowel. In his last speech in this scene, the salesman mentions *huit*



*personnes* (a number before a noun beginning with a consonant). These pronunciations of numbers should be noted as the tape recorded conversations are played, and observed carefully during the students' oral reading of the scene.

The general sequence of teaching steps used for the previous scenes should be repeated: tape recording with visuals for reference, comprehension questions, oral reading and further oral discussion of the scene.

### **Tapescript:**

#### **SCÈNE 3:**

- Est-ce que vous aimez cette familiale? Elle est très confortable.
- Oui, mais nous sommes une famille nombreuse.
- Voilà nos enfants, Monsieur.
- Un enfant, deux enfants, trois enfants, quatre enfants, cinq enfants, six enfants!
- Une auto pour huit personnes! Ça, c'est difficile. Ah! J'ai une idée! Suivez-moi.

#### **43. Vrai ou faux? (Cahier, p. 49 and Tape)**

**Objectives:** a) to develop listening comprehension; b) to check comprehension of the informational content of *Scène 3*.

**Procedures:** Before presenting the recording for this exercise, teachers may wish to review some of the points featured in the true/false statements in order to ensure that students will have every opportunity to succeed in the exercise. For example, although the Langlois reject the station wagon, Mr. Langlois does answer "*Oui*" when asked if he likes it. This point should be brought out in the preparatory discussion: *Est-ce que M. Langlois aime la familiale? Est-ce que la familiale est assez grande pour la famille Langlois? Est-ce que M. et Mme Langlois achètent la familiale? Pourquoi est-ce que c'est difficile d'acheter une voiture pour la famille Langlois?* This type of discussion, based on the language and information featured in the recorded exercise, serves to minimize errors caused by minor oversights or misinterpretations of the situation and conversations in the scene. In fact, since this is not a test of memory, the students could be permitted to refer to their textbooks during the performance of the workbook exercise, but since the exercise is recorded, there would not likely be time for reference to the textbook. Visual N° VIII/3, however, may serve as an aid to memory.

**Tapescript:** Écoute les phrases. Indique *vrai, faux*, ou *on ne sait pas* selon le cas.

1. La familiale est assez grande pour les Langlois.
2. La familiale est très confortable.
3. M. Langlois n'aime pas la familiale.
4. Les Langlois cherchent une auto pour huit personnes.
5. Le vendeur a une bonne idée.
6. Les Langlois sont une famille nombreuse.
7. C'est difficile d'acheter une voiture pour huit personnes.
8. Les Langlois achètent la familiale.

#### **SCÈNE 4: (Livre, p. 69 and Tape)**

**Procedures:** Most of the new vocabulary items (*minibus, parfait, moteur, garanti, taxe*) are cognates, and therefore require little or no pre-teaching. Incidental vocabulary or expressions such as *Faites-nous (un bon prix)* are for comprehension and oral reading, but not for analysis or mastery.

After the recorded presentation has been made, supported by reference to the charts (Visual N° VIII/4 & 5), oral discussion and role-reading (possibly including

VIII/3



VIII/4 &amp; 5



role-reading of previous scenes) should be done. Teachers should anticipate the challenges of the comprehension exercise (Exercise 44), and include in their teacher-directed discussion of *Scène 4* most of the facts and language elements featured in the follow-up exercise. Thus the initial discussion of the scene becomes a preparation for Exercise 44 as well.

### Tapescript:

#### SCÈNE 4:

- Voilà un très bon minibus.
- Il est parfait, Monsieur. Combien est-ce qu'il coûte?
- \$4950.00
- Est-ce que le moteur est garanti?
- Oh oui, Monsieur! Il est garanti pour 5000 km.
- Faites-nous un bon prix et on l'achète.
- Bon. Alors pour vous . . . \$4500.00 avec la taxe.



#### 44. Fais cinq phrases. (*Livre*, p. 70)

**Objectives:** a) to practise oral expression; b) to develop recognition reading; c) to confirm comprehension of the informational content of *Scène 4*.

**Procedures:** See the suggested procedures for the initial discussion of *Scène 4*.



#### Scène 5: (*Livre*, p. 70 and Tape)

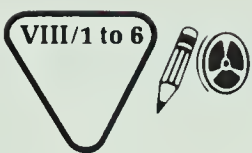
**Procedures:** The verb *ACHETER* was introduced in *Ensemble 2, Parlons chiffres*, but the expressions, *On l'achète?* and *Oui, on l'achète*, may require interpretation. Perhaps the paraphrases, *Est-ce que nous l'achetons?/Oui, nous l'achetons*, could be used to help convey the meaning. The common use of the pronoun *on* instead of *nous* in French may be pointed out here, and, at the same time, the note: "*Au Canada, on dit aussi 'Bonjour!' pour 'Au revoir!'*" could be mentioned since the pronoun *on* also occurs in this note.

Since this is the last scene of the *saynète*, the students may enjoy listening to the recordings of the complete skit as they follow the action as depicted on the wall charts (Visual N° VIII/1 to 6). As a follow-up to this review they may wish to act out the story using simple costume effects (hats, handbags, a cheque, a clipboard for the salesperson, etc.) and pictures of cars to represent the cars on the used car lot. Students selected to play the parts should be allowed to read their speeches from the textbook if they wish. Memorization of roles should be undertaken only by those students who wish to do so. If the skit is performed without scripts, minor variations in speeches or other improvisations should be welcomed.

### Tapescript

#### SCÈNE 5:

- On l'achète?
- Oui, on l'achète.
- Voilà le chèque, Monsieur.
- Merci, Madame. Au revoir, Madame.
- Au revoir, Monsieur.



**45. Écris:** (*Cahier*, p. 49 and Tape)

**Objectives:** a) to practise listening comprehension; b) to practise recognition reading; c) to confirm comprehension of *Scène 5*.

**Procedures:** Since this exercise is similar in format and function to Exercise 41, there should be little or no need for special instructions or explanations by the teacher.

**Tapescript:** Écoute la question et coche la bonne réponse.

1. Est-ce que Monsieur Langlois aime le minibus?
2. Est-ce que Madame Langlois veut acheter le minibus?
3. Quelle voiture est-ce que les Langlois achètent?
4. Qu'est-ce que les Langlois donnent au vendeur?
5. Qu'est-ce que le vendeur dit à Monsieur Langlois?



**46. Jeu:** *La boîte à questions* (*Cahier*, p. 51)

**Objectives:** a) to develop listening comprehension; b) to practise recognition reading; c) to motivate review of the *saynète*.

**Procedures:** The questions for use in this question/answer game are provided on a blank-backed page in the workbook. If teachers prefer not to allow students to remove and cut up pages from their workbooks, a photocopy may be made for this purpose. The question cards will be easier to handle and will last longer if they are mounted on light cardboard and laminated (if possible). A shoe box makes an ideal *boîte à questions*.

The game may be played by two teams, but it would also be suited for use by partners or in small groups.

Once the materials are ready for the game, the students should be allowed to review the *saynète* to ensure that they know the information elicited by each of the 14 questions in the workbook. When the players feel that they are ready to compete, the game begins. Scoring may be simple or complex. The simple method is to award one point for an answer which is correct as to informational content and delivered without errors in language. The second method is somewhat more complex, but has the advantage of recognizing communicative competence (1 point for successfully communicating the correct information) as well as linguistic competence (1 point for correct use of language). If the two-point method is used, the student reading the question may also be awarded a point for language performance in delivering the question correctly. In either case, in a total-class participation game, the teacher must be the judge of each performance.



**47. Écris:** Test (*Cahier*, p. 53 and Tape)

**Objectives:** a) to provide a review and synthesis of previously taught material; b) to check comprehension and recall of information in the complete *saynète*.

**Procedures:** This "test" should not be treated too seriously since it involves memory, and it is not the objective of this program to require that students recall information which has no particular educational value. The comprehension aspect of the exercise is important, however, and this should be monitored carefully during the checking process.



**Tapescript:** Test: Est-ce que tu comprends? Est-ce que tu te rappelles? Écoute les phrases et indique *vrai*, *faux*, ou *on ne sait pas* selon le cas.

*Modèle: Madame Langlois adore la familiale.*

*–On ne sait pas.*

*Commence:*

1. M. et Mme Langlois cherchent une voiture neuve.
2. Les Langlois n'achètent pas la Renault.
3. Les Langlois achètent la Mercury parce qu'elle est très grande.
4. La Renault est très économique.
5. Le vendeur a six enfants.
6. La familiale est très confortable.
7. Le minibus est automatique.
8. Le moteur du minibus est garanti pour 5000 km.
9. Le moteur de la Renault est garanti pour 4000 km.
10. Le minibus est trop grand.

#### **OBS. 10 Observation 10** (*Livre*, p. 71)

**Objectives:** To teach both the oral and the written forms of the adjective *bonne*/*bon* [bɔ̃]/[bɔ̃].

**Procedures:** The feminine form, *bonne*, was introduced and practised in the *ÊTES-VOUS PRÊTS?* section of this *Phase*, and *bon* occurred in *Scène 4*, *un bon minibus*, *Bon, alors . . . . .*, and *un bon moteur* (Exercise 44). In those contexts the student did not have to select or produce the correct form of the adjective since it was provided in the printed contexts.

In Exercise 48, however, the student must distinguish between the two forms with respect to gender associations with particular nouns, and therefore *Observation 10* is introduced at this point. The emphasis should be on the oral forms.

#### **48. Questions personnalisées** (*Livre*, p. 71)

**Objectives:** a) to use *bon/bonne* in personalized contexts; b) to review *Tu as/J'ai/Je n'ai pas*; c) to review *un/une*; d) to review the replacement of *un/une* by *de* after a negative.

**Procedures:** As indicated by the star/triangle convention, this exercise is designed for partner practice. The partners take turns asking and answering the questions. The questions are prescribed by the key words given for each item in the exercise, and the patterns for both questions and answers are supplied in the model. Since the gender of the key noun determines the choice between *un bon . . ./une bonne . . .*, students should be told that they may check genders in the glossary in cases where they are not sure.

When this exercise is performed in a follow-up total-class situation the importance of correct gender associations should be stressed.

#### 49. Dialogue dirigé (*Livre*, p. 72)

**Objectives:** a) to provide a review and synthesis of language elements and concepts to date, and particularly those in *Scène 3* of the *saynète*; b) to develop comprehension and the ability to perceive the intended message from key words; c) to provide a dramatization project for use as a partner activity; d) to provide a listening comprehension experience for students watching the performance of the skit by class-mates.

**Procedures:** The new words *magnifique* and *italienne* are cognates and therefore will require little or no pre-teaching. *Essaie*, however, is also new. Although it is intended merely for comprehension, it is difficult to demonstrate or explain, and the best method of teaching its meaning may be to translate it.

The textbook outline suggests that the dialogue is between a male salesperson and a female customer. For this reason it would be advisable to have a boy and a girl work together to prepare the skit. The characters could, however, be changed to allow two boys or two girls to present the dialogue.

Before assigning the dialogue for partner work, the teacher should ensure that the procedures and conventions are clear. To do this, several lines of the dialogue should be worked out in a total-class situation under the teacher's direction. Students should not be expected to memorize the dialogue unless they wish to do so. Role-reading presentations should be accepted.



#### 50. Écris: (*Cahier*, pp. 54-55-56)

**Objectives:** a) to develop logical thinking; b) to provide practise in meaningful transcription; c) to develop recognition reading; d) to provide a short dialogue for dramatization.

**Procedures:** This scrambled dialogue will require considerable study and oral discussion before the transcription to pages 55 and 56 is attempted. The students should first observe that there are two speakers, *Gérard* and *le vendeur*, represented by the triangle and star respectively, as indicated by the model transcriptions on page 55.

The correct order of speeches should be established by writing numbers in the boxes on page 54. It is suggested that the teacher write these numbers in his/her workbook when planning this lesson. The order, from top to bottom, is 3, 7, 2, 4, 8, 13, 1, 11, 15, 14, 5, 9, 6, 10, and 12. To avoid time-consuming controversy about the possibility of variations in this order, the teacher may have the students fill in a few of these numbers from dictation. For example, if the teacher reads aloud the speeches numbered 1, 2, 5, 8, 12, and 15, and has the students transcribe those numbers into the appropriate boxes, the rest of the speeches fall into place without undue difficulty. When the students have completed the task of numbering the speeches, the dialogue may be read aloud by pairs of students to demonstrate the logical sequence of the dialogue, and the complete list of numbers may be presented on the chalkboard to permit each student to check his/her work. Then, using the numbers as a guide, each student transcribes the dialogue onto the numbered lines on pages 55 and 56. This provides a script for those who wish to learn the dialogue and present it as a skit in a subsequent lesson period.

#### 51. Dialogue original (*Livre*, p. 73)

**Objectives:** a) to develop creativity; b) to develop oral expression; c) to provide a review and synthesis of language and concepts previously taught.

**Procedures:** While the objectives of this activity are to develop ORAL expression and creativity, inevitably some students will want to write out their original dialogues or at least make written notes for use as a rehearsal script. Since there are models in the textbook and workbook for this assignment, the risk of poor written work is limited, but there is still the possibility that errors will be made in writing. The teacher may decide to disregard any written work attempted by the students in this exercise, or to check written scripts and notes. That is a matter of teacher preference. There is an alternative to written preparation of the dialogues, however. If students have cassette tape recorders, they could use them as audio-notebooks, and record each speech as they compose the dialogue. The activity then becomes exclusively an aural-oral experience.

This could be considered an optional exercise, but all students who prepare a dialogue should be given the opportunity to present it to the class. These presentations should be made over several lesson periods rather than one after another in the same period. For the sake of variety, some students could present their recordings of original dialogues rather than act them out in front of the class. Students should be given the opportunity to ask and answer questions based on original dialogues just as they did with the dialogues in the text and workbook. In this way, even students who have not prepared and presented a dialogue are able to participate in the activity.

### **X** Excursion 9: *Êtes-vous experts en autos?* (Cahier, p. 57)

**Objectives:** a) to encourage family participation in the French program; b) to introduce the feminine forms of some adjectives of nationality; c) to contribute to general knowledge.

**Procedures:** This *Excursion* is designated as *Un test pour toute la famille*. Family participation is not, however, essential. Students from families who are not able or inclined to take part could work as a group or even as individuals.

Since the adjectives of nationality (with the exception of one or two) are new vocabulary, the teacher should ensure that the students pronounce them correctly. A model-repetition drill should therefore precede the assignment of the *Excursion*. The meanings of these adjectives should present no difficulties since most of them resemble their English counterparts when pronounced. The exception, *allemande*, has been used in the model where its association with the Volkswagen suggests its meaning. The French pronunciation for the names of various makes of cars may also be of interest to some students, although this is not an important feature of the activity. Teachers could suggest to their students that they listen to radio and television commercials in French to observe these pronunciations.

## PHASE B

### ÊTES-VOUS PRÊTS?



#### A. Réponds selon le modèle (Livre, p. 74 and Tape)

**Objectives:** a) to teach the days of the week; b) to teach *vient après*; c) to respond to *Qu'est-ce qui . . . ?* / *Quel jour . . . . . ?*; d) to provide practice in listening comprehension and oral expression.

**Procedures:** Before attempting this exercise, the teacher should introduce the days of the week using a French calendar (the illustration preceeding Exercise A in the textbook



may be used if a French calendar is not available). The introductory statement is: *Les jours de la semaine sont . . . . .* The words *jour* and *semaine* are new, but their use with direct reference to the calendar should make their meanings obvious. Pointing to one day at a time on the calendar, the teacher could say: *Voilà un jour, deux jours, trois jours, . . . . . sept jours*. Then pointing to a complete row of days, *Voilà une semaine*. It may also be necessary to have students observe that, in English we name the days of the week beginning with Sunday, while in French it is customary to begin with Monday: *En anglais le jour numéro un est dimanche, mais en français le premier jour de la semaine (le jour numéro un) est lundi*.

Although this is an oral exercise, some students may notice that the days of the week in French do not begin with capital letters. This should be confirmed if mentioned by students.

To prepare students for the recorded exercise, the teacher should conduct a preparatory exercise using the various question patterns in the tapescript below.

**Tapescript:** Réponds selon le modèle. Répète la réponse enregistrée.

*Modèle: Qu'est-ce qui vient après vendredi?*

*–Samedi vient après vendredi.*

*Commence:*

1. Qu'est-ce qui vient après vendredi?  
–Samedi vient après vendredi.
2. Et qu'est-ce qui vient après mardi?  
–Mercredi vient après mardi.
3. Voyons, quel jour vient après dimanche?  
–Lundi vient après dimanche.
4. Quel jour vient après jeudi?  
–Vendredi vient après jeudi?
5. Qu'est-ce qui vient après lundi?  
–Mardi vient après lundi.
6. Et quel jour vient après samedi?  
–Dimanche vient après samedi.
7. Voyons maintenant, qu'est-ce qui vient après mercredi?  
–Jeudi vient après mercredi.



## **B. Réponds selon le modèle** (*Livre*, p. 74 and *Tape*)

**Objectives:** a) to provide further practice of the days of the week; b) to teach *vient avant*; c) to respond to *Qu'est-ce qui . . . ? Quel jour . . . ?*; d) to provide practice in listening comprehension and oral expression.

**Procedures:** See procedures suggested for Exercise A above. When the students have successfully responded to the recorded questions in Exercises A and B, they should be asked to use either of the textbook models: *Qu'est-ce qui/Quel jour + vient + après/avant . . .* to ask questions about the order of days in the week. This follow-up activity could be practised in a total-class situation or by students working with partners.

**Tapescript:** Réponds selon le modèle: Répète après la réponse enregistrée.

*Modèle: Quel jour vient avant vendredi?*

*–Jeudi vient avant vendredi.*

Commence:

1. Quel jour vient avant vendredi?  
–Jeudi vient avant vendredi.
2. Qu'est-ce qui vient avant samedi?  
–Vendredi vient avant samedi.
3. Et qu'est-ce qui vient avant vendredi?  
–Jeudi vient avant vendredi.
4. Quel jour vient avant dimanche?  
–Samedi vient avant dimanche.
5. Voyons, quel jour vient avant mardi?  
–Lundi vient avant mardi.
6. Et quel jour vient avant lundi?  
–Dimanche vient avant lundi.
7. Voyons, maintenant, qu'est-ce qui vient avant jeudi?  
–Mercredi vient avant jeudi.



**X** **Excursion 10:** Chanson “*Lundi matin*” (Livre, p. 75 and Tape)

**Objectives:** a) to introduce a popular French folk song which is closely related to the theme (days of the week); b) to provide an enjoyable context in which to review the days of the week.

**Procedures:** There are several versions of this folk song, some more familiar in Quebec, and others better known in different parts of France. This is the version most commonly heard in Quebec.

In teaching songs, it is not intended that the lyrics be taught as linguistic elements for mastery, but rather that general comprehension be ensured. For example, the past, imperfect and future tenses in this song should not be discussed except as required for general comprehension. The expression *pour me serrer la pince* is a slang version of *pour se serrer la main* (to shake hands). The illustration should provide most of the clues needed for general comprehension of the song.

**Tapescript: Chanson: *Lundi matin***

Lundi matin, le roi, sa femme et son petit prince,  
sont venus chez moi pour me serrer la pince.  
Mais comme je n'étais pas là,  
le petit prince a dit:  
“Puisque c'est somme ça,  
Nous reviendrons mardi.”

Mardi matin, le roi, sa femme et son petit prince,  
sont venus chez moi pour me serrer la pince.  
Mais comme je n'étais pas là,  
le petit prince a dit:  
“Puisque c'est comme ça,  
Nous reviendrons mercredi.”

Mercredi matin, le roi, sa femme et son petit prince,  
sont venus chez moi pour me serrer la pince.  
Mais comme je n'étais pas là,  
le petit prince a dit:  
“Puisque c'est comme ça,  
Nous reviendrons jeudi.”

Jeudi matin, le roi, sa femme et son petit prince,  
sont venus chez moi pour me serrer la pince.  
Mais comme je n'étais pas là,  
le petit prince a dit:  
"Puisque c'est comme ça,  
Nous reviendrons vendredi."

Vendredi matin, le roi, sa femme et son petit prince,  
sont venus chez moi pour me serrer la pince.  
Mais comme je n'étais pas là,  
le petit prince a dit:  
"Puisque c'est comme ça,  
Nous reviendrons samedi."

Samedi matin, le roi, sa femme et son petit prince,  
sont venus chez moi pour me serrer le pince.  
Mais comme je n'étais pas là,  
le petit prince a dit:  
"Puisque c'est comme ça,  
Nous reviendrons dimanche."

Dimanche matin, le roi, sa femme et son petit prince,  
sont venus chez moi pour me serrer le pince.  
Mais comme je n'étais pas là,  
le petit prince a dit:  
"Puisque c'est comme ça,  
Nous ne reviendrons plus."



**C. Voilà Mme Anne Grenier, Guy, Laurent et Renée Grenier. Et voilà Minou.**  
(Livre, p. 76 and Tape)

**Objectives:** a) to teach the possessive adjective *leur* for comprehension and oral production; b) to develop communicative competence.

**Procedures:** Before using the recorded exercise, the textbook illustration should be discussed. The names of the people and of the cat should be established, and the teacher should introduce the adjective *leur* as he/she points to various people and objects in the picture: *Voilà leur chat (maison, voiture, mère, soeur, etc.)*. After a few teacher-directed questions and answers based on the illustration, and including questions such as those in the tapescript below, the recorded questions should be presented.

Although each question elicits specific information, the linguistic form of the answer is not predictable. (See the three possible answers to the model question in the textbook.) For this reason, no answer is given on tape, and it may be necessary to stop the tape after each question in order to allow different students to give alternative answers to some of the questions.

As a follow-up to the recorded exercise, students may be invited to ask their own questions about the Greniers. The teacher may also ask students to use the adjective *leur* in their questions: *Qui peut poser une question avec le mot "leur"?*

**Tapescript:** "Voilà Mme Anne Grenier, Guy, Laurent et Renée Grenier. Et voilà Minou." Regarde l'image et réponds aux questions. Les réponses ne sont pas enregistrées.



*Modèle: Madame Anne Grenier, est-ce que c'est la sœur de Guy et de Laurent?*

*–Non, c'est leur mère.*

**ou**

*–Non, ce n'est pas leur sœur.*

**ou**

*–Non, Mme Grenier est leur mère.*

*Commence:*

1. Est-ce que Mme Grenier est la sœur de Guy et de Laurent?
2. Qui est Renée? Est-ce que c'est le frère de Guy et de Laurent?
3. Est-ce que Minou est leur chat?
4. Est-ce que les Grenier sont derrière leur maison?
5. Où est leur voiture?
6. Est-ce qu'il y a un arbre devant leur maison?
7. Est-ce que tu aimes leur maison?
8. Est-ce que tu aimes leur auto?

#### **D. La chaîne rapide** (*Livre*, p. 77)

**Objectives:** a) to teach *J'habite à + city, je suis né(e) à*; b) to contrast *et/mais*; c) to provide a personalized context in which to practise oral expression.

**Procedures:** **Note:** Either *J'habite* or *Je demeure* may be used in this game. *Je demeure* is commonly used in Quebec. It is left to the teacher to decide whether to teach one or both of these verbs.

This is a round robin game in which each student turns to the next and says where he/she lives and where he/she was born.

To introduce *J'habite* (*Je demeure*) for comprehension, the teacher shows a picture of his/her house (apartment building), names the street and town or city: *Voilà ma maison (mon appartement), rue . . . . ., à . . . . .*, and says, *Moi, j'habite à + city/town*. Then he/she asks different students: *Et toi, est-ce que tu habites à . . . . . ?* (including names of nearby towns, suburbs, etc.) The expected answers should be: *Oui, / Non, j'habite à . . . . .* The use of the negative should be avoided here.

*Je suis né(e)* is much more difficult to introduce without using translation, but, with ingenuity, it could be done. For example, using the traditional symbol of a stork carrying a baby in a sling, and associating that picture with a city on a map, the teacher says: *Je suis né(e) à . . . . . Et toi, où est-ce que tu es né(e)?* If this or similar devices fail, the only alternative to ensure comprehension is translation.

Another point to make before beginning the exercise is that *et* is used when the city named in both clauses is the same, but *mais* is used when the cities in the two clauses are different.

The round robin becomes a competitive game if the class is divided into teams, and the time required for each team to complete the round robin is recorded. Time is lost if play is stopped to allow for correction of errors. The team completing the round robin in the shortest time is the winner.

## E. Questions personnalisées (Livre, pp. 78-79)



**Objectives:** a) to introduce and provide initial practice in the use of the following forms of the verb ALLER: *Je vais/Je ne vais pas, Tu vas, Ils/Elles vont*; b) to introduce and practise the use of *au, à la, à l', chez* as a preparation for a future *Observation*; c) to review expressions of frequency; d) to review expressions of attitude (*J'aime/Je déteste*, etc.); e) to use the infinitive ALLER after expressions of attitude (*J'adore, J'aime/Je déteste + ALLER . . . .*); f) to do all this in a personalized context.

**Procedures:** This exercise introduces some of the forms of the verb ALLER featured in this *Phase*. These and other forms of the verb occur in subsequent exercises, and in *Observation 13* on page 83 in the students' textbook.

To introduce the various forms of ALLER represented in this exercise, the teacher may demonstrate the meanings by acting out statements such as: *Je vais à la porte (fenêtre)*, and by using pictures to illustrate statements such as: *Voilà Monsieur (Madame) . . . . Il (Elle) va . . . .* (with reference to a picture of an adult going toward a restaurant, bank, movie theatre, etc.), *Regardez les enfants dans l'autobus. Ils vont à l'école.* (with reference to a picture of children in a school bus.) To give initial practice in the use of *Je vais/ Tu vas*, a variation of *La chaîne rapide* could be used. The teacher writes on the chalkboard a list such as the one given for the first question in Exercise E (*au cinéma, à l'école, chez Macdonald's etc.*) Student A turns to B and says: *Lundi, je vais + au (à l', chez) . . . .* B responds: *Lundi, tu vas (+ destination given by A), et mardi, je vais (+ any direction from the chalkboard list).* C says to B: *Mardi tu vas (+ B's destination), et mercredi je vais (+ new destination).* This routine continues until all seven days of the week have been used. The trick is to name a different destination for each day of the week.

To practise *Ils/ Elles vont*, the game is played as follows: A says to B, *Je vais (+ destination) avec (+ boy's name or girl's name)*; B turns to C and says, *Ils/ Elles vont (+ destination named by A), mais moi, je vais (+ new destination) avec (+ name of a friend).* The new vocabulary in this exercise which may require pre-teaching is: *zoo* (pronounced [zo]), *piscine* which may be taught for meaning by using a picture of a swimming pool, and *dentiste* which should be modelled for pronunciation. Students should be encouraged to use original completions if they wish. For example: *chez ton professeur de musique, à l'église, chez ton ami(e) . . . . , etc.*

After the preparatory work has been done, the textbooks are opened and the three exchanges in the exercise are practised under the teacher's direction until the procedures are clearly understood. The exercise may then be assigned for partner practice. As a follow-up (or test) students may volunteer to present a short oral exchange using the three questions and answers without reference to their textbooks.

## PARTEZ!

### **P** Presentation "En route!" (Livre, p. 80 and Tape)

The vocabulary to note in this presentation context is: *route, en route, autoroute, Canton de l'Est, aujourd'hui, conduire, conduit. Route, autoroute and Cantons de l'Est* are best introduced with reference to wall chart Visual N° X/1. *Aujourd'hui* may be introduced in the context of a review of days of the week: *Aujourd'hui c'est . . . . . Quel jour vient après aujourd'hui? Qu'est-ce qui vient avant aujourd'hui?*

Pantomime is an effective way to teach the meaning of CONDUIRE. The teacher pretends to get into his/her car, turns key in ignition, grasps imaginary steering wheel, makes sound of starting and driving, and says: *Je conduis mon auto.* Then, smiling happily, says: *J'adore conduire. Ma mère (mon père) déteste conduire. Quand mes parents vont en auto c'est mon père (ma mère) qui conduit. Qui est-ce qui conduit quand votre famille va en auto? Est-ce que c'est ton père ou ta mère qui conduit?*



Another way to convey the meaning of CONDUIRE and to practise *Il/Elle conduit* is to show pictures of people in cars (buses, taxis, etc.) and to discuss the pictures along these lines: *Voilà un homme et une dame dans une belle voiture. Est-ce que c'est l'homme (la dame) qui conduit? (Oui, / Non, c'est lui/elle/le chauffeur/qui conduit.)*

After the preparatory work on the new vocabulary, the recording is played (with textbooks closed or open, at the teacher's discretion), a few general comprehension questions are asked, and the presentation context is read aloud by the students.

**Tapescript: "En route!"**

Les Langlois habitent à Montréal, mais aujourd'hui, ils ne sont pas à Montréal. C'est dimanche. Les Langlois vont à Granby parce qu'ils vont chez grand-maman. Les enfants sont très contents parce qu'ils adorent leur grand-mère et ils adorent aussi aller au zoo de Granby.

Voilà les Langlois sur la route. Cette route s'appelle l'Autoroute des Cantons de l'Est. M. Langlois adore conduire. C'est lui qui conduit le minibus.



**52. Travaille avec un(e) partenaire.** (*Livre*, p. 81)

**Objectives:** a) to check comprehension of the presentation context; b) to demonstrate mastery of sentence patterns; c) to give practice in the use of selected language elements such as *vont, leur, dimanche, aujourd'hui, etc.*; d) to give practice in comprehension of selected interrogative words and forms; e.g. *Est-ce que, Quel, Pourquoi, Où, Comment, Qu'est-ce que (...?)*

**Procedures:** This oral exercise is designed for partner practice, and should need little teacher-directed preparatory work. There are, however, one or two points to be noted.

From the recording of the presentation context, students should be aware that there is no liaison in *Les Langlois/habitent. . . . .* There is, however, a liaison in *Ils habitent . . . .*, and this must be pointed out by the teacher.

Question #2 in the exercise, *Quel jour est-ce?* is introduced here for the first time. To pre-teach this question, the teacher could play the following simple game with the students: *Ce jour vient avant mardi. Quel jour est-ce?* (Answer: *C'est lundi.*) *Ce jour vient après jeudi. Quel jour est-ce?* Answer: *C'est vendredi.* If the days of the week are written on separate pieces of paper (or cards), the game could be played by the students as follows: A student picks up a card and reads it without revealing it to the class. The student then says: *Ce jour vient avant (après) . . . . . Quel jour est-ce?* The student who answers correctly takes the next card, gives the clue, and asks the question.

**OBS. 11 Observation 11 Mots interrogatifs** (*Livre*, p. 81)

**Objective:** To provide a reference resource for students who tend to confuse the interrogative words *Qui* and *Où* as to meaning.

**Procedures:** Experience indicates that some students have a tendency to think that the interrogative word *où* means "who" simply because these two words sound somewhat alike. Exercise 53 is designed to reveal this difficulty, if it exists, by contrasting the use of *qui* and *où* used interrogatively. This *Observation* should not be unduly stressed unless the students' performance indicates that special attention to this lesson is needed.



### 53. Travail avec un(e) partenaire (*Livre*, p. 81)

**Objectives:** a) to ensure that students understand and use the interrogative words *Qui* and *Où* correctly; b) to practise reading comprehension; c) to check comprehension of the presentation context; d) to practise oral expression.

**Procedures:** To introduce this exercise, the teacher may ask selected students to complete several of the questions. If there appears to be no confusion between *Qui* and *Où*, there is no need to have students answer the questions at this point. If problems do arise, the *Observation* should be reviewed and several of the items in the exercise (both questions and answers) should be done under the teacher's direction. Once the difficulties have been dealt with, the exercise should be assigned for partner practice and subsequent oral presentation in a total-class or teacher-interview situation.



### 54. Écris: (*Cahier*, pp. 58-59)

**Objectives:** a) to provide further practice in the use of *Qui* and *Où*; b) to practise reading comprehension; c) to check comprehension of the presentation context; d) to provide another context for practice of oral expression.

**Procedures:** This exercise should require little or no pre-teaching, and is best suited for independent work. The follow-up, however, should feature oral work. One student reads a question and writes the interrogative word of his/her choice on the chalkboard. Another student gives the answer selected from the *Ressources* list, and writes the letter representing that answer on the chalkboard. The chalkboard work serves as a reference for checking of written work.

### OBS. 12 Observation 12 (*Livre*, p. 82)

**Objective:** To provide a reference resource for the structure: *Il/ Elle (ne/n') + verb + (pas) + conduire*.

**Procedures:** SAVOIR is the only verb in the option list which may require pre-teaching for comprehension. *Savez-vous* was introduced in *Ensemble 2* in the song *Savez-vous prononcer... ?* and *Je ne sais pas* has been used incidentally, but the forms which are pronounced [sɛ] have not been taught for mastery.

In teaching *je/tu/il/elle* [sɛ], care should be taken to ensure that students differentiate between SAVOIR and POUVOIR with respect to meaning. One way to accomplish this is to write the telephone numbers of several students on the chalkboard, and then ask questions such as: *Est-ce que tu sais le numéro de... ? Est-ce que tu peux donner/écrire au tableau/le numéro de... ? Pourquoi? Pourquoi pas?* The answers to these questions should include statements such as: *Oui, je sais le numéro de... C'est (number). Non, je ne sais pas le numéro de... Oui, je peux donner/écrire au tableau/le numéro de... C'est (number) or Le voilà* (writing number on chalkboard). *Non, je ne peux pas donner le numéro de... Parce que je ne sais pas son numéro.*

### 55. Réponds aux questions suivantes. (*Livre*, p. 82)

**Objectives:** a) to practise using selected verbs with the complementary infinitive CONDUIRE; b) to practise the forms of SAVOIR which are pronounced [sɛ] (affirmative and negative); c) to introduce and practise the expression *monter à bicyclette*; d) to practise personalized expression.

**Procedures:** It would be helpful to have pictures of people riding bicycles to ensure that students will understand that the expression *monter à bicyclette* means to ride a bicycle, and not simply to get on a bicycle.

For questions 1 and 2 the affirmative and negative answers are suggested by key words. The students should also be reminded that *Observation 12* may be used as a reference resource for this exercise.

It may be advisable to introduce this exercise by doing most or all of the questions and answers in teacher-directed lesson before assigning partner practice (for possible future testing).

Item 11 of the exercise invites the students to ask questions about anyone of their choice, and to use any verb from the prescribed list to precede the expression *monter à bicyclette*.

### **OBS. 13 Observation 13: *Aller au présent* (Livre, p. 83)**

**Objectives:** a) to introduce the *Nous* and *Vous* forms of the verb ALLER; b) to provide a synthesis of all forms, affirmative and negative, of the verb ALLER in the present tense.

**Procedures:** The format for this *Observation* is unconventional because of linguistic considerations. The emphasis in *Bonjour Canada!* is oral; as a result, the format separates the forms of ALLER which begin with a consonant from those which begin with a vowel sound, and which therefore require a liaison in the affirmative, and then *n'* in the negative. It should be noted however, that in the spoken language, *ne* and *n'* are virtually indistinguishable from one another, since *ne* is often pronounced [n] rather than [ne].



### **56. Madeleine et Gilles sont ensemble. C'est Madeleine ou Gilles qui parle.** (Livre, p. 84 and Tape)

**Objectives:** a) to practise *Nous allons/ Vous allez/ On va* (with the same meaning as *Nous allons*); b) to review the expressions, *C'est vrai/ Ce n'est pas vrai*; c) to provide further experience in using *au, à la, à l'* as a preparation for a future *Observation* of this language concept; d) to review selected vocabulary; 3) to practise listening comprehension and oral expression.

**Procedures:** Before beginning this exercise it will be necessary to review and expand upon the use of *on*. (See Procedures for *Première étape, Phase B*, presentation context, and *Troisième étape, Phase A, Scène 5*, presentation context.) In contexts such as those used in this exercise, *Nous* and *On* are interchangeable, and the disjunctive pronoun, *Nous*, is often used with the subject *On*. Perhaps the simplest way to convey this idea is to write on the chalkboard:

*On va = Nous allons*  
*Nous, on va = Nous, nous allons*

Although the students use *au, à la, à l'* in this exercise, the correct forms of the preposition + article combinations are given in the resource list, and are not produced by the students. After the recorded exercise has been introduced and practised, the illustrations may be used for a creative exercise in which students select an illustration and make a statement about it, using any subject with the appropriate form of ALLER. For example, a student may say: *Numéro 7: Ma cousine va au cinéma*. Since the illustration is a picture of a school, another student responds, *Ce n'est pas vrai; elle ne va pas au cinéma. Elle va à l'école*. Statements made with *Je* will elicit responses with *Tu*, etc.

**Tapescript:** Madeleine et Gilles sont ensemble. C'est Madeleine ou Gilles qui parle. Réponds selon l'image, puis répète la phrase enregistrée.

*Modèle No. 1: Nous, on va au cinéma maintenant.*

*–C'est vrai, vous allez au cinéma.*

*Modèle No. 2: Aujourd'hui, nous allons à l'école.*

*–Ce n'est pas vrai; vous n'allez pas à l'école. Vous allez à la piscine.*

*Commence:*

1. Nous, on va au zoo maintenant.  
–C'est vrai; vous allez au zoo.
2. Nous, on va à la piscine maintenant.  
–C'est vrai; vous allez à la piscine.
3. Aujourd'hui, nous allons au zoo.  
–Ce n'est pas vrai; vous n'allez pas au zoo. Vous allez au cinéma.
4. Nous, on va à l'hôpital aujourd'hui.  
–C'est vrai; vous allez à l'hôpital.
5. Aujourd'hui, nous allons à l'école.  
–Ce n'est pas vrai; vous n'allez pas à l'école. Vous allez à la banque.
6. Maintenant, nous on va à l'école.  
–Ce n'est pas vrai; vous n'allez pas à l'école. Vous allez à l'hôtel.
7. Nous, on va à l'école maintenant.  
–C'est vrai; vous allez à l'école.
8. Nous, on va au restaurant aujourd'hui.  
–C'est vrai; vous allez au restaurant.
9. Aujourd'hui, nous allons à la piscine.  
–Ce n'est pas vrai; vous n'allez pas à la piscine. Vous allez au restaurant.
10. Maintenant, on va à l'hôpital.  
–Ce n'est pas vrai; vous n'allez pas à l'hôpital. Vous allez à la maison.



**57. Écris:** (*Cahier*, pp. 60-61 and Tape)

**Objectives:** a) to practise perception of meaning of the various oral forms of the verb ALLER in the present tense; b) to develop listening comprehension.

**Procedures:** If pre-teaching or remedial procedures are required, the teacher may have the students look at specified illustrations in their workbooks and answer questions such as the following:

<p>Example: Frame 3A (left-hand column)</p> <p><b>QUESTIONS</b></p> <p>Qui parle? À qui est-ce qu'il parle? De qui est-ce qu'il parle? Est-ce qu'il dit, "Elle va ou elles vont"?</p>	<p><b>ANSWERS</b></p> <p>Le grand garçon. Au petit garçon De la petite fille. Elle va.</p>
<p>Frame 3B (right-hand column)</p> <p>Qui parle? À qui? De qui? Est-ce qu'il dit, "Elle va ou elles vont"?</p>	<p>Le grand garçon. Au petit garçon Des (jeunes) filles. Elles vont.</p>



Other questions such as: *Est-ce qu'il dit, "Je vais, (Tu vas, Vous allez, etc.)"? may be included, or all forms of the verb ALLER may be given on the chalkboard, and the teacher may ask *Qu'est-ce qu'il dit?**

As an alternative to oral answers to the first three questions, and to avoid attempts to use *au, à la, du, de la, etc.*, the students could be asked to *point* to the people in the illustrations rather than to name them.

During the checking process, the tape may be replayed, stopping after each speech, or the teacher may read from the tapescript. The left-hand column should be designated as *Colonne A*, and the right-hand column as *Colonne B*. The students volunteer to identify the speakers by specifying the column and naming the person or persons for whom they have drawn speech balloons: e.g. *Numéro 7, Colonne A; la fille et le garçon*. At the teacher's discretion, the students may be asked to supply the appropriate speech for the counterpart illustration. For example: *Numéro 7, Colonne B; Où est-ce que vous allez?*

**Tapescript:** The verb ALLER is used in every sentence in this exercise. If you listen carefully to what is said in each sentence you will be able to identify the speaker or speakers. The speaker's voice is not a clue. For example, look at the model and listen to this sentence: *Nous allons à Granby*. There must be at least two speakers because *Nous* means "we", and, since *Jacques* and *Jean* are pointing to themselves, they are referring to themselves. To indicate that they are the speakers, we have given each of them a speech balloon.

Draw speech balloons to identify the speaker or speakers for each of the following sentences. You will hear each sentence twice.

*Commence:*

1. Tu vas à Sherbrooke?
2. Je vais au zoo de Granby.
3. Comment est-ce qu'elles vont à Montréal?
4. Est-ce que vous allez à Québec?
5. Il va au zoo de Granby.
6. Ils vont au zoo aujourd'hui.
7. Où est-ce que nous allons?
8. Elle va à Chicoutimi.

#### 58. Pose des questions à Michèle Langlois. (Livre, p. 85)

**Objectives:** a) to practise using appropriate forms of the verb ALLER in different contexts; b) to review selected items of vocabulary and structure; c) to check comprehension of the presentation context.

**Procedures:** In the fifth exchange in this exercise there are a few new items of vocabulary which may require pre-teaching for comprehension and pronunciation: *Certainement pas . . . animal domestique*, and . . . *rester à la maison*. Since *certainement* and *domestique* are French/English cognates, they should need only an oral model to ensure correct pronunciation. *RESTER*, however, may require some explanation (or translation) since it means "to stay" rather than "to rest".

This exercise is designed for partner practice. The partners should take turns playing the role of *Michèle*. The first time the five exchanges are practised, partner A plays *Michèle* throughout. Then the roles are changed and the exercise is practised once more. This exercise could be assigned as preparation for an oral test.



### 59. Écris: (*Cahier*, p. 62)

**Objective:** To practise the written forms of the verb ALLER in the present tense.

**Procedures:** This mini-crossword puzzle may, with some classes, require a few minutes of preparatory work by the students. Before opening their workbooks, they should be told that they will have to be able to spell all the forms of the verb ALLER in the present tense, and they should be given a minute or two to review these spellings in *Observation 13* in their textbooks. At the end of a limited study time, textbooks should be closed and students should complete the workbook exercise independently.



### 60. Écris: (*Cahier*, pp. 62-63)

**Objectives:** a) to provide further practise in the use of ALLER; b) to practise reading comprehension; c) to practise meaningful transcription.

**Procedures:** Since both sentence 1 and sentence 2 could be completed by item “I” (*aller à la cafétéria*), sentence 1 has been used as the model, and is shown to be completed by item “C” (*à la piscine*), thus avoiding any controversy.

At the teacher’s discretion, this exercise may be assigned as independent work, or students may be allowed to collaborate and discuss the exercise with a partner or members of a small group. Every student should, however, do the transcription.

During the checking process students should state orally the number/letter combination for each complete sentence, and then read the sentence aloud. This oral checking procedure does not, however, ensure accuracy of transcription, and therefore the teacher should, at his/her convenience, check each student’s work for spelling, capital letters, and punctuation, and students should be required to correct all incidental errors in transcription.

### **X** Excursion 11: “*De Montréal à Granby*” (*Cahier*, pp. 64-65)

**Objectives:** a) to provide further practice in the use of ALLER; b) to develop reading comprehension; c) to review selected items of vocabulary and structure; d) to provide a reward activity for partners.

**Procedures:** The materials required for this partner game are: the game board provided in the workbook, a die, and game cards made from the cut-out resource cards in the workbook (page 65).

The game materials may be made into a game kit by cutting out the game board and cards, colouring the game board, mounting the board and the individual game cards on light cardboard, and laminating all the pieces for durability. With the addition of a die and two markers (bottle caps, buttons, etc.), the game kit is complete.

The game cards are shuffled and placed face down in a stack. Player A rolls the die and moves his/her marker along the route to Granby, counting out the number of sections on the game board which correspond to the number on the top of the die. If the marker falls on a section marked *Prends une carte*, the player takes the top card from the stack, reads aloud the information and instructions on the card, and carries out the instructions. When Player A has completed his/her turn, Player B rolls the die and proceeds as above. This routine continues until one of the players arrives at Granby. The following rule is optional: to win the game, a player must roll the exact number required to land on the section marked *Arrivée à Granby*. For example, if a player’s marker is on *école*, he/she must move if the die shows 1, 2, 3, 4 or 5, but misses a turn if the die shows 6, since that move would overshoot the destination.

## PHASE C

## ÊTES-VOUS PRÊTS?

A. Limites de vitesse (*Livre*, p. 86)

**Objectives:** a) to teach the expression *la limite de vitesse*; b) to teach the expression *.... est de .... kilomètres à l'heure*; c) to introduce the preposition *sur*.

**Procedures:** To introduce the new expressions in this exercise, the teacher may draw a few speed limit signs on the chalkboard; e.g. *50 km/h*, *80 km/h*, etc., and model one or two of them for repetition: *Cinquante kilomètres à l'heure* (pointing to that sign on the chalkboard); the students repeat. After reading a few speeds, and inviting students to read others, the teacher points to one of the speeds and asks questions such as: *Est-ce que c'est la limite de vitesse devant l'école (dans la rue Main, sur la route numéro ...., etc.)?* Answers could include statements such as: *Non, voilà* (pointing to a speed limit on the chalkboard) *la limite de vitesse devant l'école* or, *Non, ce n'est pas la limite de vitesse devant l'école*. The teacher then models the statement: (*Non,*) *La limite de vitesse devant l'école est de .... kilomètres à l'heure*. The students repeat, and the sentence is written on the chalkboard so that the use of the word *de* may be noted. Useful information and visual aids may be found in booklets and pamphlets which are usually available from the local automobile club or licencing bureau.

Once the new vocabulary has been mastered, the exercise may be used for partner practice or as a class-participation exercise.

B. Écris: (*Cahier*, p. 67)

**Objectives:** a) to provide further practice in the use of the new expressions and vocabulary in Exercise A above; b) to develop greater awareness of the local community; c) to encourage research and discussion; d) to provide a project in which interested parents may wish to participate.

**Procedures:** Before introducing this exercise the teacher should decide whether he/she wishes to prescribe the locales (specific theatre, restaurant, school, etc.) to be researched or to allow the students to make these selections independently. If all students are to check the speed limits for prescribed locations, the names of the particular buildings, roads, etc., should be discussed in class and transcribed by the students on the lines provided in the exercise. The exercise should then be completed as a homework assignment so that students may have time to check or consult with parents or others regarding the speed limit in each locale.

The oral exploitation of the exercise takes place when the exercise is taken up for correction in class. Students should be invited to ask questions such as: *Quelle est la limite de vitesse dans ta rue (sur la route numéro ...., devant l'école, etc.)?*, and to choose other students to respond. Other questions which could be introduced into the discussion might be: *Est-ce que la limite de vitesse sur (dans, devant) .... est de .... km/h?* *Est-ce qu'on peut faire .... km/h sur (dans, devant) .....? Pourquoi pas?*

C. Tu es dans une auto. (*Livre*, p. 87 and Tape)

**Objectives:** a) to introduce and practise the expression AVOIR PEUR in the following contexts (....) *tu as/j'ai/je n'ai pas + peur d'avoir un accident.*; b) to introduce and practise the adverbs *bien/mal* in meaningful contexts.



**Procedures:** One way to introduce the new vocabulary and expressions in this exercise is to set up two chairs representing the front seat of a car, and to simulate the situation. The teacher sits in the driver's seat, and invites a student to sit in the passenger's seat. The teacher then pretends to start the car and drive in a calm, competent manner. The teacher says to the student: *Je conduis très bien. Je n'ai pas peur d'avoir un accident.* (A picture of an accident would serve to ensure comprehension of *un accident*.) *Est-ce que tu as peur d'avoir un accident?* The teacher may have to prompt the student's response: *Non, je n'ai pas peur d'avoir un accident.* The student should be prompted to smile and look relaxed. Then, inviting another student to be the passenger, the simulation is repeated, but this time the teacher gives an exaggerated imitation of bad driving (rough handling of the steering wheel, lots of engine noise, fancy footwork on the accelerator and brake, squealing of brakes, etc.). The teacher says: *Je conduis très mal. Est-ce que tu as peur d'avoir un accident?* The student should be prompted to look nervous (expressions of horror, biting of nails, etc.) and to say: *Oui, j'ai peur d'avoir un accident.*

If further simulations are required to ensure comprehension, the teacher could allow two students to enact the situation. The rest of the students observe the driver, and answer the question: *Est-ce que . . . . conduit très bien (mal)?*, and the passenger is asked: *Est-ce que tu as peur d'avoir un accident? Pourquoi (pas)?* (Expected answer: *Parce que . . . . conduit très bien (mal).*)

Once the teacher is satisfied that the students understand the situation, the vocabulary and the procedures, the recorded exercise should be presented.

**Tapescript:** Tu es dans une auto. Réponds aux questions, puis répète la réponse enregistrée.

*Modèle No. 1: Mme Cloutier conduit très bien. Est-ce que tu as peur d'avoir un accident?*

*–Non, je n'ai pas peur d'avoir un accident.*

*Modèle No. 2: M. Bérubé conduit très mal. Est-ce que tu as peur d'avoir un accident?*

*–Oui, j'ai peur d'avoir un accident.*

*Commence:*

1. M. Leclerc conduit très bien. Est-ce que tu as peur d'avoir un accident?  
–Non, je n'ai pas peur d'avoir un accident.
2. Mlle Rioux conduit très bien. Est-ce que tu as peur d'avoir un accident?  
–Non, je n'ai pas peur d'avoir un accident.
3. Ginette Lafleur conduit très mal. Est-ce que tu as peur d'avoir un accident?  
–Oui, j'ai peur d'avoir un accident.
4. Richard Lavoie est un excellent chauffeur. Est-ce que tu as peur d'avoir un accident?  
–Non, je n'ai pas peur d'avoir un accident.
5. Jean Laframboise ne conduit pas bien. Est-ce que tu as peur d'avoir un accident?  
–Oui, j'ai peur d'avoir un accident.
6. Madeleine Michaud ne sait pas bien conduire. Est-ce que tu as peur d'avoir un accident?  
–Oui, j'ai peur d'avoir un accident.
7. Mme Lemieux est un très bon chauffeur. Est-ce que tu as peur d'avoir un accident?  
–Non, je n'ai pas peur d'avoir un accident.
8. Roger Nadeau conduit très mal. Est-ce que tu as peur d'avoir un accident?  
–Oui, j'ai peur d'avoir un accident.



### D. Voilà quelques véhicules. Écoute et devine. (Livre, p. 88 and Tape)

**Objectives:** a) to teach the names of a number of vehicles; b) to identify vehicles by the sounds they make.

**Procedures:** The following names of vehicles should be known from previous *Étapes* or *Ensembles*: *auto (voiture)*, *motocyclette*, *bicyclette*. These may be reviewed as the five new nouns (*train*, *fusée*, *autobus*, *avion*, *camion*) are introduced and practised. Pictures of vehicles are readily available in magazines and newspapers. It would be helpful to have on hand a set of flashcards (made by the teacher or students) representing each of the vehicles featured in this exercise. If such external visuals are not available, the illustration on page 88 in the textbook may serve as a reference for the preparatory work on this exercise.

To ensure that the students will have a reasonable mastery of the key vocabulary before attempting the recorded exercise, the teacher-directed discussion could include questions, answers and statements such as the following: *Est-ce que c'est un autobus? Où est l'autobus? Montre-moi une bicyclette. Est-ce qu'il y a une motocyclette dans la rue? Combien de voitures est-ce qu'il y a sur l'autoroute? Le train n'est pas sur l'autoroute. Où est le train? Est-ce que c'est un avion ou une fusée? Est-ce que le camion est dans la rue ou sur l'autoroute?*

To answer questions such as *Où est le train?*, the students simply point to the vehicle on the flashcard or in the illustration in the textbook and reply, *Voilà le train*. The question *Qu'est-ce que c'est?* should be used only AFTER the teacher has introduced the new item of vocabulary by using the word himself/herself in a question, command or statement.

A less interesting practice routine would be to have the students cover the vocabulary box in the lower left-hand corner of the textbook illustration and try to name each vehicle as the teacher or another student calls the letter code for that vehicle as shown in the illustration. For example, one student calls the letter "C" and another responds *une fusée*. This simple routine could serve as a partner activity for students who require remedial work on the vocabulary in this exercise.

This is a novelty exercise featuring sound effects representing the sounds associated with different vehicles. The student is asked to listen to a sound and name the vehicle. If students have difficulty identifying the sounds on the first try, perhaps the exercise could be repeated after all the sound effects have been heard once and have therefore become more easily recognizable. Where there is likely to be ambiguity (e.g. the sound of a bus, a truck, a car), the question usually offers a choice between two vehicles which produce very different sounds.

**Tapescript:** Voilà quelques véhicules

A: <i>un train</i>	B: <i>un avion</i>
C: <i>une fusée</i>	D: <i>une auto</i>
E: <i>un autobus</i>	F: <i>une bicyclette</i>
G: <i>un camion</i>	H: <i>une motocyclette</i>

Et maintenant, écoute et devine. Répète la réponse enregistrée

*Modèle: Écoute (sound of jet plane). Est-ce que c'est un train?*  
*–Non, c'est un avion.*

*Commence:*

1. Écoute (plane). Est-ce que c'est un avion?  
 –Oui, c'est un avion.
2. Écoute (train). Est-ce que c'est un avion?  
 –Non, c'est un train.
3. Écoute (bicycle). Est-ce que c'est une motocyclette?  
 –Non, c'est une bicyclette.
4. Écoute (truck). Est-ce que c'est une fusée ou un camion?  
 –C'est un camion.
5. Écoute (car). Est-ce que c'est une bicyclette ou une auto?  
 –C'est une auto.
6. Écoute (train). Qu'est-ce que c'est?  
 –C'est un train.
7. Écoute (bus). Est-ce que c'est un autobus ou une motocyclette?  
 –C'est un autobus.
8. Écoute (rocket). Est-ce que c'est un camion ou une fusée.  
 –C'est une fusée.
9. Écoute (plane). Qu'est-ce que c'est?  
 –C'est un avion.
10. Écoute (motorcycle). Est-ce que c'est une motocyclette?  
 –Oui, c'est une motocyclette.

#### **E. Travaille avec un(e) partenaire. (Livre, p. 89)**

**Objectives:** a) to teach numbers followed by *heures* (a noun beginning with a silent *h*); b) to review the sounds [ø] as in *peut* and [œ] as in *heures*; c) to teach and contrast the expressions *kilomètres à l'heure* / *kilomètres en. . . .heures*; d) to review numbers; e) to practise simple calculations.

**Procedures:** Before beginning this exercise, the teacher should provide a review of the different pronunciations of the numbers from 1 to 10 before nouns beginning with a consonant and before nouns beginning with a vowel. One way to accomplish this review is to use pictures of cars, and have the students count the number of cars displayed, using first *voitures* and then *autos*. The answers could be written on the chalkboard, and the differences in the pronunciations of certain numbers could be pointed out by showing the liaison line and sound as follows:

Une/voiture	Une auto
Deux/voitures	Deux <sub>z</sub> autos
Trois/voitures	Trois <sub>z</sub> autos
Quatre/voitures	Quatre <sub>z</sub> autos
Cinq/voitures	Cinq autos
Six/voitures	Six <sup>k</sup> autos
Sept/voitures	Sept <sub>z</sub> autos
Huit/voitures	Huit autos
Neuf/voitures	Neuf autos
Dix/voitures	Dix <sub>z</sub> autos



Students could then be asked to read these numbers with the word *heures* in contexts such as: *60 minutes = (également) une heure; 120 minutes = deux heures; Combien font deux heures et une heure? etc.* To focus attention on the liaison, a third list could be developed parallel to the lists with *voitures* and *autos* on the chalkboard, and it should be noted that the numbers are pronounced the same way for *heures* as for *autos*.

Once this pronunciation principle has been established, the teacher should introduce Exercise E, demonstrating the mathematical calculations at the chalkboard. With some classes it may be necessary to do several items from the exercise with the students before assigning partner or group work.

As an optional follow-up to this exercise, do-it-yourself visuals featuring vehicles may be used as reference resources for questions and answers about speeds. For example: *Qu'est-ce qui peut faire 800 kilomètres à l'heure, un camion ou un avion? Quel véhicule peut faire plus de 20 000 kilomètres à l'heure? Qu'est-ce qui peut faire 100 kilomètres à l'heure, une motocyclette ou une bicyclette? Qu'est-ce qui peut faire plus de 150 kilomètres à l'heure, un autobus ou une Alpha Roméo?* Care should be taken to avoid questions which could provoke unnecessary argument (*Qu'est-ce qui peut faire 120 kilomètres à l'heure, une voiture ou un train?* In cases such as this the answer could be: *Les deux.*) To avoid controversy, the teacher could simply point to two different vehicles represented in the external visuals, and students could volunteer to ask a question about them using the sentence: *Qu'est-ce qui peut faire . . . . kilomètres à l'heure, un(e) . . . . . ou un(e) . . . . .?* and giving a speed of which only one of the vehicles would be capable. If this follow-up discussion is to provide oral practice for the students they should be encouraged to ask the questions since the answers are likely to be very brief.

## PARTEZ!



### **P** Presentation (*Livre*, p. 90 and Tape)

**Procedures:** Since there are no new language elements or concepts in this presentation context the students should be able to listen to the tape recording and answer comprehension questions based on wall chart Visual N° IX/1 without undue difficulty. The comprehension questions should, of course, be phrased in such a way as to suggest the answer (e.g. *Est-ce que les enfants sont devant ou derrière?* Answer: *Derrière.*), or the answer should be obvious from the visual (e.g. *Quelle est la limite de vitesse?*) Answer: *Cent kilomètres à l'heure.*, as seen on the road sign). Full sentence answers may be expected only after the recognition reading of the context has been done, and when students may refer to their textbooks for information and vocabulary.

**Tapescript:** Voilà les Langlois dans le minibus. Monsieur et Madame Langlois sont devant. Les enfants sont derrière. Monsieur Langlois conduit à 130 km à l'heure. La limite de vitesse sur la route est de 100 km à l'heure. Madame Langlois n'est pas contente. Elle a peur d'avoir un accident.



### 61. Écris: (*Cahier*, p. 68 and Tape)

**Objectives:** a) to practise listening comprehension; b) to check comprehension of the informational content of the presentation.

**Procedures:** Wall chart Visual N° IX/1 should be visible during the performance of this listening comprehension exercise. To provide a chalkboard model for checking

workbook answers, the exercise may be replayed and individual students may be called upon to read aloud the answer to each question as the teacher writes the number of the question and the letter “a” or “b” which corresponds to the oral answer given by each student.

**Tapescript:** Écoute la question et coche la bonne réponse.

*Modèle: Quelle est la limite de vitesse sur la route?*

*Réponse: a) 100 km/h*

*Commence:*

1. Qui est dans le minibus?
2. Qui est devant?
3. Qui est derrière?
4. Quelle est la limite de vitesse sur la route?
5. Qui est-ce qui conduit?
6. À quelle vitesse est-ce qu'il conduit?
7. Qui n'est pas content?
8. Qui a peur d'avoir un accident?
9. Où sont les Langlois?
10. Est-ce que les Langlois ont une familiale?

## 62. Questions personnalisées. (Livre, p. 91)

**Objectives:** a) to use the topic and language elements of the *Phase* in personalized contexts; b) to provide a synthesis of language elements and concepts introduced in this *Phase* and in previous contexts.

**Procedures:** The word *province* occurs for the first time in this exercise, and may require model-repetition practice to ensure correct pronunciation [prɔ̃vɛ̃s], but the meaning should present no difficulty.

Students should be told that they may use any person or place of their choice in these questions, and that they are not limited to those suggested in the option lists.

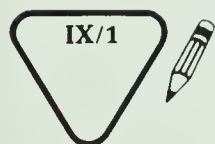
Partners should do the exercise twice, first with one partner asking the questions, and then changing roles. Questions such as these are well suited for subsequent oral testing.

## 63. Écris: *Première partie* and *Deuxième partie* (Cahier, pp. 69-70)

**Objectives:** a) to practise reading comprehension; b) to check comprehension of information in the presentation context; c) to practise meaningful transcription.

**Procedures:** The answers to the questions in the *Première partie* of this exercise (pages 69 and 70) are found in the form of a matching exercise designated as the *Deuxième partie* of Exercise 63 on page 70 in the workbook. With some classes it may be necessary to do two or three of the numbered questions and answers as well as the model in order to ensure that the students understand how to use the *Deuxième partie* as a resource for the transcription exercise.

The training procedure is as follows: a) a student reads a question from part one; b) the rest of the class tries to find the matching segments of the answer in part two; c) a student reads aloud the complete answer; d) if the answer is correct, all students write the number of the question in the appropriate boxes in columns “A” and “B” on page 70. Since the *Modèle* has no number, a check mark has been used to identify the two



segments of the answer to the model question. The answer to question #1 would be identified by writing the number “1” in column A beside *Parce qu’ils* and also in column B beside *ont beaucoup d’enfants*. It is important to note that certain of the sentence segments in columns A and B on page 70 may be combined in more than one way, but only one combination will produce the correct answer to a question in the *Première partie* of the exercise.

The written answers to the questions in the *Première partie* should not be attempted until correct matching has been achieved in the *Deuxième partie* of the exercise. The students’ written work should be carefully checked for accuracy of transcription.



#### 64. Réponds aux questions. (Livre, p. 92 and Tape)

**Objectives:** a) to practise the pronunciation of *deux heures/douze heures*; b) to practise the expressions . . . . *kilomètres à l’heure*/. . . . *kilomètre en . . . . heures* in meaningful contexts; c) to practise simple mental arithmetic; d) to practise the sounds [y], [ø] and [œ].

**Procedures:** Although this is a recorded exercise, the questions are printed in the textbook because it may be difficult for the students to retain all the information provided in the recorded statement and question. With gifted students it may be possible to do the exercise with textbooks closed, but most classes will find it necessary to use their texts as they listen to the questions and work out the answers.

To introduce this exercise the two models should be worked out in a teacher-directed situation, and chalkboard calculations should be shown to illustrate the method of solving the problems. For example, *Modèle N° 1*:  $5 \text{ km/h} \times 2 \text{ h} = 10 \text{ km}$ .

**Tapescript:** Réponds aux questions. Répète la réponse enregistrée.

*Modèle No. 1: Je fais 5 km/h. Est-ce que je peux faire 10 km en 2 h?*

*–Oui, tu peux faire 10 km en 2 h.*

*Modèle No. 2: –Tu fais 12 km/h. Est-ce que tu peux faire 25 km en 2 h?*

*–Non, je ne peux pas faire 25 km en 2 h.*

*Commence:*

1. Je fais 9 km/h. Est-ce que je peux faire 18 km en 2 h?  
–Oui, tu peux faire 18 km en 2 h.
2. Tu fais 2 km/h. Est-ce que tu peux faire 5 km en 2 h?  
–Non, je ne peux pas faire 5 km en 2 h.
3. Tu fais 10 km/h. Est-ce que tu peux faire 120 km en 12 h?  
–Oui, je peux faire 120 km en 12 h.
4. Tu fais 4 km/h. Est-ce que tu peux faire 10 km en 2 h?  
–Non, je ne peux pas faire 10 km en 2 h.
5. Je fais 1 km/h. Est-ce que je peux faire 12 km en 12 h?  
–Oui, tu peux faire 12 km en 12 h.
6. Je fais 6 km/h. Est-ce que je peux faire 12 km en 2 h?  
–Oui, tu peux faire 12 km en 2 h.
7. Tu fais 9 km/h. Est-ce que tu peux faire 22 km en 2 h?  
–Non, je ne peux pas faire 22 km en 2 h.
8. Je fais 100 km/h. Est-ce que je peux faire 1200 km en 12 h?  
–Oui, tu peux faire 1200 km en 12 h.



**Objectives:** a) to practise auditory discrimination and oral production of *deux/douze*, *six/seize*, *trois/treize* before a vowel; b) to provide a game-type exercise for enjoyment.

**Procedures:** It is a simple matter to discriminate between 2/12, 3/13, 6/16 when these numbers are used before a consonant because, in that case, only 12, 13 and 16 end in the sound [z], but when used before a vowel, all six of the numbers end in the sound [z], and discrimination depends on the pronunciation of the vowel sounds: 2/12—[ø] ∞ [u]; 3/13—[wa] ∞ [ɛ]; 6/16 [i] ∞ [ɛ]. This *Excursion* should be considered essential for students who have had difficulty in hearing or pronouncing these numbers correctly when used before a vowel (e.g. *ÊTES-VOUS PRÊTS?*, Exercise E, page 89, or Exercise 64, page 92.)

As shown in the workbook, there are six possible versions of this game. Each version features different sets of numbers to be practised. It is left to the teacher's discretion to decide which versions of the game should be played by his/her students. That decision depends, of course, upon the teacher's diagnosis of auditory discrimination and pronunciation problems.

Nine or ten small strips of cardboard or paper are prepared (either by students or the teacher). Each card bears three of the numbers selected for practice. The same number may be used more than once on any card, as seen in the examples of cards shown in the workbook. All the number cards are placed in a container to be drawn at random by a series of students who will use the numbers to complete the statement: *Papa Poliquin a . . . . . enfants, . . . . . oncles et . . . . . amis.*

If a team consists of ten players (A to K), student A draws a card and makes the statement about *Papa Poliquin* while his/her teammates listen carefully and write the stated number of children, uncles and friends in the appropriate column opposite the letter A in the grid in their workbooks. Student A retains the number card for subsequent checking, and Student B draws another card, reads the statement, and the rest of the team write the stated numbers opposite B in their workbooks. Each student retains his/her number card, and the dictation proceeds until all members of the team have presented the statement. Each student is allowed to transcribe into his/her workbook the numbers which he/she dictated so that every student has a completed grid for scoring purposes. If the teams consist of 10 players there will be a possible total of 30 points. Checking should be done under the teacher's direction from a chalkboard check list. The chalkboard list is easily produced by having each student (A to K) go to the board and write his/her three numbers in the appropriate columns. The student then returns his/her number card to the container, and another team plays the game as described above. After two teams have played, the scores are compared, and each student completes the final statement in his/her workbook: *Mon équipe gagne*, or *Ton équipe gagne*.

**Note:** It is essential that students dictate to their own team members since the desire to win points by communicating effectively is the motivation for accurate pronunciation.

## PHASE D

### ÊTES-VOUS PRÊTS?



**A. La limite de vitesse est de 100 km/h.** (*Livre*, p. 93 and Tape)

**Objectives:** a) to introduce and practise the expressions *trop vite/trop lentement* in meaningful contexts; b) to review numbers.

**Procedures:** In addition to the word *lentement*, *maximum* and *minimum* are new in this context. The meaning of *lentement* is readily conveyed by pantomime or by contrasting use with *vite* in contexts such as: *MAXIMUM—10 km/h, c'est très lentement; MAXIMUM—5km/h, est-ce que c'est plus vite ou plus lentement?* Since *maximum* and *minimum* are English/French cognates, they need only be introduced for model-repetition to ensure correct pronunciation in French.

The speed sign in the illustration provides the terms of reference for this exercise. Any speed over 100 km/h is *trop vite*, and a speed less than 60 km/h is *trop lentement* on the highway in the illustration.

Most students should be able to do this exercise without reference to the printed speeds shown in the textbook. If the teacher wishes to have this exercise performed with textbooks closed, he/she should simply draw the speed sign on the chalkboard to provide the essential visual aid.

**Tapescript:** La limite de vitesse est de 100 km à l'heure. Écoute la question. Réponds à la question. Répète après la réponse enregistrée.

*Modèle No. 1: Je conduis à 100 km à l'heure.*

*Est-ce que je vais trop vite?*

*—Non, tu ne vas pas trop vite.*

*Modèle No. 2: Je conduis à 30 km à l'heure.*

*Est-ce que je vais trop lentement.*

*—Oui, tu vas trop lentement.*

*Commence:*

1. Je conduis à 115 km à l'heure. Est-ce que je vais trop vite?  
—Oui, tu vas trop vite.
2. Je conduis à 35 km à l'heure. Est-ce que je vais trop lentement?  
—Oui, tu vas trop lentement.
3. Je conduis à 80 km à l'heure. Est-ce que je vais trop lentement?  
—Non, tu ne vas pas trop lentement.
4. Je conduis à 130 km à l'heure. Est-ce que je vais trop vite?  
—Oh oui, tu vas trop vite!
5. Je conduis à 120 km à l'heure. Est-ce que je vais trop vite?  
—Oui, tu vas trop vite.
6. Je conduis à 95 km à l'heure. Est-ce que je vais trop vite?  
—Non, tu ne vas pas trop vite.
7. Je conduis à 92 km à l'heure. Est-ce que je vais trop lentement?  
—Non, tu ne vas pas trop lentement.
8. Je conduis à 100 km à l'heure. Est-ce que je vais trop vite?  
—Non, tu ne vas pas trop vite.
9. Je conduis à 120 km à l'heure. Est-ce que je vais trop lentement?  
—Non, tu vas trop vite.
10. Je conduis à 50 km à l'heure. Est-ce que je vais trop vite?  
—Non, tu vas trop lentement.

## **B. Travaille avec un(e) partenaire. (Livre, p. 94)**

**Objective:** To introduce and practise *Ralentis!* and . . . *dangereux*.

**Procedures:** The meaning of *Ralentis!* is easily conveyed by writing on the chalkboard: *Ralentis!* = *Va plus lentement!* *Dangereux* will be readily understood if the

words *Danger!* and *Dangereux!* are written on the chalkboard. Pronunciation, however, must be modelled by the teacher for repetition by the students.

The question, *Qu'est-ce que tu lui dis?* could be changed to *Qu'est-ce que je lui dis?* at the teacher's discretion, but the expression . . . *je/tu lui dis* should be taught as a language unit without analysis at this stage in the program. To convey the meaning of this expression, the teacher could write on the chalkboard: *Qu'est-ce que tu lui dis? = Qu'est-ce que tu dis à Alain (Colette, Jacqueline, Marc, etc.)?*

As indicated by the star/triangle convention, this exercise is intended for partner practice.

## PARTEZ!



### **P** Presentation “Une dispute” (*Livre*, p. 95 and Tape)

The new vocabulary items in this presentation context are *rien* and *pressés*. *Rien* may be taught for meaning by showing an empty box, a blank page, or a clean chalkboard, and stating: *Il n'y a rien dans la boîte (sur la page, au tableau.)*, and then asking the questions: *Qu'est-ce qu'il y a dans la boîte (sur la page, au tableau.)*, to elicit the one-word answer: *Rien*. **Note:** The full negative *ne . . . rien* is not taught here.

Some teachers may wish to teach the meaning of *pressé(e)(s)* by acting out a situation (hurriedly gathering personal belongings together, glancing at watch or clock, pretending to bite fingernails, rushing to the door, etc.) and repeating: *Oh-là-là! Je suis pressé(e)/ Je suis très pressé(e)!* The alternative is to translate *pressé(e)(s)* or to have the students check this new word in their glossaries. While the acting method avoids the undesirable use of English, it could convey a somewhat distorted impression of meaning since some students may think that the message is, “I’m late,” rather than, “I’m in a hurry.”

Once the new vocabulary items have been pre-taught, the students should listen to the recorded dialogue without reference to their textbooks. However, wall chart Visual N° IX/2 should be displayed at the same time. The recording should be played twice, and comprehension questions such as the following be asked before textbooks are open for recognition reading and further discussion: *Qui est Pierrot? D'après toi, est-ce qu'il va trop vite ou trop lentement? Et d'après Madame Langlois, est-ce qu'il va trop lentement ou trop vite? Est-ce que M. Langlois a peur d'avoir un accident? Où est-ce que les Langlois vont aujourd'hui? Est-ce qu'ils sont pressés? Qui veut aller moins vite?* The answers to these questions may be expressed as sentence fragments (in many cases, using vocabulary provided in the question).

### **Tapescript: “Une dispute”**

- Mme Langlois: Pierrot! Tu vas trop vite!  
 M. Langlois: Mais non! 130 km à l'heure, ce n'est pas trop vite! C'est une bonne voiture.  
 Mme Langlois: Allons Pierrot! Ralentis! C'est dangereux d'aller vite!  
 M. Langlois: Mais non, ce n'est pas dangereux!  
 Mme Langlois: C'est très dangereux! Nous allons avoir un accident.  
 M. Langlois: Mais non, voyons! Tu as peur pour rien.  
 Mme Langlois: Mais pourquoi est-ce que tu vas si vite? Nous ne sommes pas pressés. C'est dimanche et nous allons chez ta mère! Allons, Pierrot! S'il te plaît, ralentis!





**65. Écris:** (*Cahier*, p. 73 and Tape)

**Objectives:** a) to develop listening comprehension; b) to check comprehension of the dialogue in the presentation context; c) to develop logical thinking.

**Procedures:** Wall chart Visual N° IX/2 should be used for reference during the pre-teaching and performance of this exercise. Using the three models in the tapescript, the teacher should explain the principles which govern this exercise. For example:

*Modèle A: Tu vas trop vite!*

*Madame Langlois* actually says, *Tu vas trop vite!*, so a check mark is placed in the column under her name.

*Modèle B: J'aime aller vite.*

No one actually says, *J'aime aller vite.*, but it is obvious from *Monsieur Langlois'* remarks that he does like to go fast, so that speech is something he might say in this situation, and therefore a check mark is placed in the column under his name.

*Modèle C: Voilà l'autoroute!*

No one says, *Voilà l'autoroute!*, and that comment has nothing to do with the discussion between *Monsieur* and *Madame Langlois*, so the check mark is placed in the column under *Personne* which means "Nobody" when it is used alone as it is in this workbook exercise. This may require explanation.

During the checking procedures the students should be allowed to discuss any speech which has caused problems. The textbooks may be used to support arguments, and students should be encouraged to explain why they have attributed speeches to *Monsieur Langlois*, *Madame Langlois* or *Personne*, while others give their reasons for disagreeing.

**Tapescript:** Qui dit ça? Qui peut dire ça? Écoute la phrase et coche la bonne réponse.

*Modèle A: Tu vas trop vite!*

*Modèle B: J'aime aller vite.*

*Modèle C: Voilà l'autoroute!*

*Commence:*

1. Ralentis!
2. Je ne conduis pas vite.
3. Nous allons avoir un accident.
4. Nous allons chez ta maman.
5. Grand-maman habite à Montréal.
6. Je fais 130 km à l'heure.
7. Ce n'est pas dangereux.
8. Nous ne sommes pas pressés.
9. Je n'aime pas aller vite.
10. 130 km/h, c'est trop vite!
11. Tu as peur pour rien.
12. C'est vendredi.
13. Va plus lentement!
14. Le minibus est une bonne auto.
15. C'est dangereux d'aller vite.



**Objectives:** a) to review all the oral forms of ALLER in the present tense; b) to review the meaningful use of *vite/lentement*; c) to review the meaningful use of *très/trop*; d) to introduce various forms of FAIRE and CONDUIRE in the present tense for comprehension only; e) to practise oral expression.

**Procedures:** The instructions for this exercise introduce the new vocabulary: *le compteur de vitesse* and *réplique*. The meaning of *le compteur de vitesse* is obvious from the illustration, but the pronunciation of *compteur* [kɔ̃toer] should be modelled for repetition by the students. *Réplique* is used in this context rather than *réponds* since the opening sentences in the exercise are statements requiring a “reply” rather than an “answer”: (*Réponds à ces questions/ Réplique à ces phrases.*) This is not a point to be emphasized, but may be explained if students express interest. Using the textbook illustration or a do-it-yourself chart version of the speedometer, and examples modelled on the tapescript below, the teacher should introduce this exercise to ensure that the students understand the procedures. If there is any doubt that students will be able to produce the required forms of the verb ALLER, these may also be reviewed before the recorded exercise is attempted.

**Tapescript:** Sur l'autoroute utilise le compteur de vitesse et réplique à ces phrases. Répète la réplique enregistrée.

*Modèle No. 1: Sylvain conduit à 100 km à l'heure.  
–Il va très vite.*

*Modèle No. 2: Jacques et Louise font 125 km à l'heure.  
–Ils vont trop vite.*

*Modèle No. 3: Je fais 80 km à l'heure.  
–Tu vas lentement.*

*Modèle No. 4: Nous conduisons à 50 km à l'heure.  
–Vous allez très lentement.*

*Commence:*

1. Louise fait 99 km à l'heure.  
–Elle va très vite.
2. Monsieur Dion conduit à 85 km à l'heure.  
–Il va vite.
3. Nous faisons 120 km à l'heure.  
–Vous allez trop vite.
4. Pierre fait 130 km à l'heure.  
–Il va trop vite.
5. Lucie fait 91 km à l'heure.  
–Elle va très vite.
6. Jean et Jacques font 70 km à l'heure.  
–Ils vont lentement.
7. Dominique et Anne font 45 km à l'heure.  
–Elles vont très lentement.
8. Paul fait 140 km à l'heure.  
–Il va trop vite.
9. Robert fait 95 km à l'heure.  
–Il va très vite.
10. Monsieur et Madame Blanchette vont à 25 km à l'heure.  
–Ils vont trop lentement.

**OBS. 14 Observation 14** (*Livre*, p. 97)

**Objective:** To teach the language concepts governing the forms *du*, *de la*, *de l'*, *des* and provide a reference resource for future use.

**Procedures:** This lesson should be taught with textbooks open so that the students may look at the illustration as the teacher directs the discussion: *Regardez le chat et la souris. Est-ce que la souris a peur?* (Student: *Oui, elle a peur.* / *Oui, la souris a peur du chat.*) Teacher: *Est-ce que le chat a peur?* (Student: *Non, il n'a pas peur.* / *Non, le chat n'a pas peur de la souris.*) The teacher writes the complete answers on the chalkboard, and underlines *du* and *de la*. Then, using selected illustrations from Exercise 67, the teacher provides oral and written models for *de l'* (e.g. #4. *Le saint-bernard a peur de l'auto.*) and *des* (e.g. #9. *Les souris ont peur des chats.*) When an example of each of the forms has been written on the chalkboard, the teacher draws attention to the forms *du* and *des* and develops the chart format as in the textbook: *Attention! On dit: de la souris et de l'auto mais on ne dit pas: de le chat. Qu'est-ce qu'on dit?* (Student: *du chat*). *Et on ne dit pas: de les chats. Qu'est-ce qu'on dit?* (Student: *des chats*.)

For further suggestions regarding pre-teaching of *du*, *de la*, *de l'*, and *des*, see the procedures for Exercise 67.

**67. Qui a peur de qui ou de quoi?** (*Livre*, pp. 98 and 99 and Tape)

**Objectives:** a) to practise the selection and oral production of *du/de la/de l'/des* in meaningful contexts; b) to review the vocabulary for animals and vehicles; c) to practise the selection and oral production of *a peur/ont peur* in meaningful contexts; d) to develop oral expression.

**Procedures:** As shown in the tapescript below, the student is expected to refer to dogs by the name of their breed rather than by the word *chien*. For this reason, and to ensure that most of the names of animals and vehicles are known, it would be advisable to discuss some of the illustrations before presenting the recorded exercise. One way to do this is to have students choose an illustration at random and name the animal(s) and/or vehicle(s) in the picture. The rest of the students must try to find the illustration and identify it by number.

When the essential nouns have been reviewed, the two models are used to demonstrate the procedure for doing the exercise. It may be wise to use illustration #7, 9 or 10 as well, in order to ensure that students will be prepared to use the plural form of the verb when the subject is plural. In #4 *voiture* may be used instead of *auto*, and in #8 *moto* is acceptable as an alternative to *motocyclette*.

**Note:** In this exercise the student speaks before hearing the recorded statement, and then repeats after the recording.

**Tapescript:** *Qui a peur de qui ou de quoi? Regarde l'image et fais une phrase. Répète la phrase enregistrée.*

*Modèle No. 1: Le chat a peur du danois.*

*Modèle No. 2: Le berger allemand a peur de l'auto.*

*Commence:*

1. Le cheval a peur du minibus.
2. Le caniche a peur du danois.
3. Le perruche a peur du chat.
4. Le saint-bernard a peur de l'auto.
5. La petite fille a peur du cheval.



6. Le petit garçon a peur du saint-bernard.
7. Les poissons ont peur du chat.
8. Le berger allemand a peur de la motocyclette.
9. Les souris ont peur des chats.
10. Les serins ont peur de l'avion.



**68. Écris:** (*Cahier*, pp. 74 & 75)

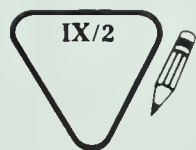
**Objectives:** a) to provide further practice in selecting the appropriate form of *du, de la, de l', des* according to context; b) to review the vocabulary for animals and vehicles; c) to provide practice in selecting *a peur/ont peur/n'a pas peur/n'ont pas peur* according to context and intended meaning; d) to develop both written and oral expression.

**Procedures:** The *Rappel* and *Vocabulaire* resource boxes are provided to eliminate the need for memorization of spellings, but it may be necessary with some classes to review the genders of the nouns in the *vocabulaire* box and to remind students that in some of the illustrations there is more than one animal, and therefore, the plural form of the noun must be used.

The exercise should be checked orally in class, but the written work must also be checked for accuracy of transcription. If students have been trained to do this effectively, they may be allowed to check their own work or that of a classmate. For this purpose, a model must be provided for reference on the chalkboard or by overhead projection. The alternative is for the teacher to check the transcription at his/her convenience.

**69. Écris:** (*Cahier*, p. 76 and Tape)

**Objectives:** a) to develop an awareness of sentence structure; b) to provide practice in meaningful transcription; c) to confirm comprehension of selected items of vocabulary and structure; d) to introduce procedures for the preparation and writing of dictations.



**Procedures for Part A—Préparation à la dictée:** Since the students have already had experience in exercises requiring them to unscramble sentences, the *Préparation à la dictée* should require little or no pre-teaching. The checking procedures, both oral and written, must be thorough, however, since the completed exercise becomes a study resource for the dictation exercise (Part B). When the teacher is satisfied that every student has a corrected model from which to study, the six sentences should be assigned for a dictation to be given the following day. The students should be informed that the printed words in the unscrambled sentences will be given to them in the dictation, and therefore need not be learned for spelling.



**Procedures for Part B—Dictée:** Since Part A of the exercise should not be available for reference during the writing of the dictation, this part of the exercise should be done on a separate sheet of paper, and the only reference provided for the students should be a chalkboard model. (See “\*CHALKBOARD MODEL” appended to the tapescript below.)

When preparing the chalkboard model for the dictation, the teacher could transcribe the *Modèle* showing only blank lines for *Je, ne, pas* and *vite*. Then, as the recorded voice gives the model sentence, the teacher could write the missing words on the blank lines to demonstrate the procedure for writing the dictation.

There are two ways of using the chalkboard model: 1) the students could be allowed to transcribe the model onto their papers (copying the blanks and the given words from the chalkboard) before the recording is presented; or 2) the students could write the dictation without a previously prepared grid, and simply copy the resource

words from the chalkboard as they write each sentence. The second alternative is preferable since, on a grid copied from the chalkboard, students may provide too little or too much space for some of the missing words.

**Note:** At this stage in the students' progress it is important that words such as *pressés* and *dangereux* be given to the students since it would be unreasonable to expect mastery of such complex spellings.

**Tapescript: DICTÉE:**

Utilise le modèle au tableau et écris la dictée. Je répète chaque phrase deux fois.

*Modèle: Je ne vais pas trop vite.*

*Maintenant, écris:*

1. Nous allons avoir un accident.
2. Nous ne sommes pas pressés.
3. Tu as peur pour rien.
4. Tu vas chez ta mère.
5. C'est dangereux d'aller trop vite.
6. C'est une bonne voiture.

**\*Chalkboard model**

**DICTÉE**

<u>Modèle:</u>	<u>Je</u>	<u>ne</u>	vais	<u>pas</u>	<u>trop</u>	<u>vite.</u>
1.	_____	_____	avoir	_____	_____	_____.
2.	_____	_____	_____	_____	_____	pressés.
3.	_____	_____	_____	_____	_____	rien.
4.	_____	_____	chez	_____	_____	_____.
5.	_____	dangereux	d'aller	_____	_____	_____.
6.	_____	_____	_____	_____	_____	_____.



**X Excursion 13:** *Qui va plus vite?/ Qu'est-ce qui va plus vite?* (Livre, p. 100 and Cahier, pp. 77 to 79)

**Objectives:** a) to provide practice in the meaningful use of *plus vite/moins vite*; b) to review selected items of vocabulary (principally vehicles and animals); c) to provide a reward activity.

**Procedures:** The materials required for this partner game are: 12 game cards (see master for cards on page 77 in the workbook), a game board (see master for game board on page 79 in the workbook), and 2 markers (bottle caps, beans, coins, buttons, etc.). As for any game materials, the masters in the workbook may be coloured, cut out, mounted on light cardboard and laminated to produce a durable game kit.

The general instructions, model speeches and incidental vocabulary for this *Excursion* game are given on page 100 in the textbook. *J'avance, Tu avances/Je recule, Tu recules* should be demonstrated and practised for pronunciation and meaning. *Une case* (a numbered section on the game board) should be taught for meaning and pronunciation in the context of the complete statements: *J'avance de . . . cases./ Tu fais une faute de français. Tu recules d'une case.*, with particular attention to the use of *de/d'* after the verbs *AVANCER* and *RECULER*.

Since it is not likely that the teacher will be able to supervise all students as they play this game, it must be left to the players to note and correct errors in French made by their partners. Alternatively, a third student could be assigned to judge the language

performance of each pair of players, and to correct errors and assign the penalties. There is no doubt that some errors will go unnoticed until the teacher is able to monitor the students' oral performance, but, since the emphasis should be on communicative competence and enjoyment, the game still has great value.

One partner is designated as "A" and the other is "B" (*Moi, je suis A, et toi, tu es B.*) The cards are shuffled and placed face down on the table. Partner A turns over the top card and places it face up on the table. If the card is the one shown in the model (*Livre*, page 100), partner A interprets the card as follows: *Une fusée va plus vite qu'un avion.* (Partner A always identifies with the A half of the card and moves forward on the gameboard the number of sections indicated on his/her half of the card): *J'avance de 10 cases.* Then, identifying with the other half of the card, partner B says: *Un avion va moins vite qu'une fusée. J'avance de 7 cases.* The cards have been designed to give both partners a fair chance of winning the game.

Partner B turns up the next card and speaks first (e.g. see the first card on Page 77 in the workbook): *Une voiture (auto) va plus vite qu'un caniche. J'avance de 6 cases.* Partner A says: *Un caniche va moins vite qu'une voiture (auto). J'avance de 2 cases.* The random order of the cards determines who wins the game, but language ability is a factor if errors in French are penalized as suggested.

## PHASE E

### ÊTES-VOUS PRÊTS?

**A. Jeu:** *Jean dit: quelques ordres, quelques états* (*Livre*, p. 101)

**Objectives:** a) to teach the commands *arrêtez*, *avancez* and *reculez* and the adjective *fou/folle*; b) to review selected verbs and adjectives; c) to introduce a game which provides both language practice and physical activity.

**Procedures:** *Jean dit* is played like "Simon says". The whole class participates as the teacher or a student gives commands or makes statements which are pantomimed only if the command or statement is preceded by *Jean dit*. Participating students are eliminated from the game if they pantomime the action or state when the instruction is not preceded by *Jean dit*, or if they pantomime the action or state incorrectly. The object is to eliminate as many students as possible. The last student standing after all the rest have been eliminated is the winner.

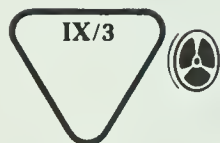
The pantomime responses, as suggested by the illustrations, are the following: *Arrêtez*—right hand held up (as a traffic officer signals "stop"), *Conduisez*—both hands on an imaginary steering wheel, *Avancez*—one step forward, *Écoutez*—hand cupping ear, *Écrivez*—hand holding imaginary chalk and writing on imaginary chalkboard; *Reculer*—one step backward; *Regardez*—hand held to brow as if to shield eyes from light; *Lisez*—hands opening imaginary book and head tilted down as if reading, *Vous êtes contents*—big smile; *Vous êtes tristes*—sad expression, hand wiping imaginary tears; *Vous êtes fous*—circular motion of index finger at temple; *Vous êtes petits*—crouching position; *Vous êtes grands*—stretching position, tiptoes, arms and hands reaching upward. At the teacher's discretion the command *Sautez* may be included, but care should be taken to ensure that the students realize that there are several interpretations for this verb: to jump up, jump over, to jump down, to hop, etc. These meanings may be conveyed by pictures or by demonstrations, but the pantomime used in the game should be limited to a simple on-the-spot hop. Another possible addition to the game would be *Vous êtes drôle(s)*. This could be pantomimed by pointing at the teacher (*vous*) and pretending to laugh heartily.

Games involving physical activity such as this are particularly useful when students are tense or restless and need a break from intensive work. The leader for this game



must be able to think quickly and to give the commands and statements rapidly enough to confuse some of the players. Otherwise the game becomes boring since it takes too long to eliminate most of the participants. It is not necessary to continue the game until all but one of the players have been eliminated. At any point in the game the teacher may declare those who remain standing to be the winners.

## PARTEZ!



### **P** **Presentation:** “*Fin de la dispute*” (Livre, p. 102)

**Note:** This presentation context is divided into four separate dialogues, each complemented by one or more related exercises. In the presentation context for *Phase D*, *Monsieur* and *Madame Langlois* began an argument. In this *Phase* there are four different conclusions to the argument. When each of these possible conclusions has been practised, the students are asked to choose the conclusion they prefer and to dramatize the complete dialogue, starting with the beginning of the argument (*Phase D*). Teachers may wish to use this four-part presentation as the basis for a discussion (in English) of values: causes, effects and resolutions of conflict.

### **Première conclusion:** (Livre, p. 102 and Tape)

**Procedures:** A quick review of the presentation context for *Phase D* is suggested as a lead-in to each of the conclusions in *Phase E*. The recorded dialogue could be used for this purpose, or students could be asked to read the rôles of *Monsieur* and *Madame Langlois*.

The new vocabulary in the *Première conclusion* is: *fin*, *dispute*, *voici*, *conclusion(s)*, and *si* (meaning “so”). To convey the meaning of *fin*, it could simply be equated with *conclusion* since the two words are virtually synonymous in this context. *Dispute* and *conclusion(s)* should be readily understood since they are English/ French cognates. The meaning of *si* could be suggested by equating it with *très*: *si gentil* = *très gentil*, for the purpose of this context. Although *voilà* and *voici* may be demonstrated by contrasting use: *Voilà ton livre* (pointing at a book from a distance)/ *Voici mon livre* (touching a book). It should be noted that French people use *voilà* meaning both “here is/are” and “there is/are”, and that they make the distinction between *voilà* and *voici* only in certain cases. For example, *voici* is used here because its intended meaning is: “Here come (follow, ensue) . . . .”. One might say *Voici l’autobus* of an approaching bus, but *Voilà l’autobus* of a stationary or departing bus. It is not intended that *voici* be given special attention in this lesson. It occurs only incidentally in the introductory statement. These notes on *voilà/voici* are provided primarily for the teacher’s information.

When the new vocabulary has been introduced, and the beginning of the argument has been reviewed, the recording of the *Première conclusion* should be played once or twice, supported by wall chart Visual IX/3, and a few general comprehension questions asked: *Qui est Pierrot?*, *Est-ce que M. Langlois va plus vite ou moins vite maintenant?* *Est-ce qu’il est gentil ou méchant?* *Est-ce que Madame Langlois a peur maintenant, ou est-ce qu’elle est contente?*

To reinforce comprehension of *si* meaning “so”, the teacher could equate the statements: *Il ralentit.* = *Il ne va pas si vite* = *Il va moins vite*.

In *Ensemble 1* (*Excursion 7*, page 20) some students may have learned the terms: *prénoms*, *noms de famille* and *surnoms*. Teachers who wish to review or teach these terms could do so using the name *Pierre* (*Pierrot*) *Langlois*.

Role reading and a few more comprehension questions complete the lesson on the presentation context and prepare the students for the recorded comprehension exercise which follows.

**Tapescript: Fin de la dispute**

Voici quatre conclusions pour le dialogue "Une dispute".

**PREMIÈRE CONCLUSION:**

*M. Langlois:* O.K. Je ralentis. Tu es contente?

*Mme Langlois:* Oh oui! Tu es si gentil. Merci, mon Pierrot.

IX/3

**70. Écris** (*Cahier*, p. 80 and Tape)

**Objectives:** a) to develop listening comprehension; b) to check recognition reading skills; c) to confirm comprehension of the information in the *Première conclusion* context.

**Procedures:** To minimize the memory factor in this comprehension exercise, teachers should ensure that the students have had ample opportunity to assimilate the information in the presentation context before presenting the recorded exercise. Wall chart Visual N° IX/3 should also be displayed for reference.

During the checking process and follow-up oral work, the textbook should be used as a reference resource to confirm correct answers.

**Tapescript: Première conclusion:**

Est-ce que tu comprends? Écoute la question et coche la bonne réponse.

*Commence:*

1. Qu'est-ce que M. Langlois dit?
2. Qu'est-ce qu'il fait?
3. Est-ce que Mme Langlois est contente maintenant?
4. Pourquoi est-ce que Mme Langlois est contente?
5. Qu'est-ce qu'elle dit?

IX/4

**Deuxième conclusion:** (*Livre*, p. 103 and Tape)

**Procedures:** The new vocabulary in this dialogue is: *narrateur* (a cognate), and *On n'avance pas*. To convey the meaning of *On n'avance pas*, the teacher could demonstrate as follows: *Je n'avance pas* (marking time on the spot), *J'avance* (taking two or three steps forward). *J'avance vite/lentement* could also be demonstrated and contrasted with *Je n'avance pas*. Then, using a version of the game *Jean dit*, the teacher has the whole class stand and mark time: *Jean dit*, "Fais comme ça!" (teacher marks time). *Jean dit*: "Avancez!" (this is repeated two or three times as the class takes one step per command). *Est-ce qu'on avance?* (Expected answer: *Oui, on avance.*) *Jean dit*: "Fais comme ça!" (marking time again). *Est-ce qu'on avance maintenant?* (Expected answer: *Non, on n'avance pas.*)

After a brief review of the beginning of the argument (*Phase D*), the recording of the *Deuxième conclusion* should be played once or twice, supported by wall chart Visual N° IX/4, and comprehension questions such as the following should be asked: *Qui est Lucie? Qui est-ce qui arrête la voiture? Qui est-ce qui refuse de conduire la*

voiture? Est-ce que Madame Langlois sait conduire? Est-ce qu'elle conduit plus vite ou plus lentement que son mari? D'après Monsieur Langlois, est-ce que Lucie conduit assez vite ou trop lentement? Est-ce qu'il dit: "Tu avances trop lentement" ou "On n'avance pas"?

When the students read the roles in this dialogue, the student playing the part of *narrateur* should refer to a map (or chalkboard sketch of the route between Montreal and Granby) and should trace a section of the route representing 12km as he/she says: *Douze kilomètres plus loin*. If this is done very slowly, the idea of slow progress is reinforced.

After the oral readings, the teacher's question should include some of the more challenging questions in Exercise 71. For example, *Qui dit que ce n'est pas difficile?* (*Comment est-ce qu'il dit ça?* Answer: *C'est très simple*.) *Qui n'est pas content?* *Qui n'est pas contente?* *Qui n'aime pas conduire?* (The answer to this question is not stated in the dialogue, but is suggested by *Madame Langlois'* tone of voice when she says "... *et c'est moi qui conduis!*", and also by the fact that she drives so slowly.

Teachers should be flexible in judging the students' answers to this exercise since interpretations may vary. For example, some students may base their answers on information from the dialogue in *Phase D* and would therefore answer *Mme Langlois* to question #5, while others would argue that no one says, *Tu vas trop vite* in this dialogue, so the answer is *Personne*. Since the objective is comprehension, any reasonable answer should be accepted provided that it demonstrates that the student has understood the question and the presentation context.

**Tapescript: Deuxième conclusion:**

*M. Langlois:* Écoute, Lucie. Si tu n'est pas contente, c'est très simple.  
*Mme Langlois:* Qu'est-ce que tu vas faire?  
*M. Langlois:* Regarde, j'arrête la voiture . . .  
*Mme Langlois:* . . . et c'est moi qui conduis!  
*Narrateur:* Douze kilomètres plus loin.  
*M. Langlois:* Va plus vite! On n'avance pas.



**71. Écris:** (*Cahier*, p. 81 and Tape)

**Objectives:** a) to develop listening comprehension; b) to confirm comprehension of the *Deuxième conclusion* context.

**Procedures:** See the suggested procedures for the presentation context of the *Deuxième conclusion* above. Wall chart Visual N° IX/4 should be displayed during the performance of this exercise.

**Tapescript: Deuxième conclusion:**

Écoute la question et coche la bonne réponse.

*Commence:*

1. Qui dit que ce n'est pas difficile?
2. Qui dit: "Regarde la voiture"?
3. Qui est content?
4. Qui arrête la voiture?
5. Qui dit: "Tu vas trop vite"?
6. Qui conduit la voiture maintenant?
7. Qui dit: "Tu sais bien conduire"?



8. Qui n'est pas content?
9. Qui veut aller plus vite?
10. Qui n'aime pas conduire?

IX/5



### Troisième conclusion: (Livre, p. 104 and Tape)

**Procedures:** The new vocabulary in this dialogue is *comme* and *c'est tout*. If the expression *Fais comme ça* has been used as suggested in the procedures for teaching the *Deuxième conclusion*, this could serve as one example to convey the meaning of *comme* in a variety of contexts such as *Je fais comme . . .* (teacher names a student in the class and imitates that student's position or actions: e.g. chin in hand, arms folded, tapping a pencil, etc.). *Je marche comme un soldat* (imitating a military walk, perhaps holding an imaginary rifle). *Je joue du piano comme Liberace* (pretending to play the piano with exaggerated gestures and a big smile). *Je conduis comme un fou* (pretending to drive a car wildly).

To teach *c'est tout*, the teacher could place a few familiar objects in a box, and, taking out one object at a time, make statements such as: *Dans la boîte il y a un crayon, une gomme, une carte postale et une photo.* (Displaying the empty box) *C'est tout.* The students could also participate as follows. Objects are placed in a box. A student withdraws them one at a time, making the statement: *Dans la boîte, il y a . . . . .* When the last object has been withdrawn, the teacher asks: *Est-ce que c'est tout?* Answer: *Oui, c'est tout.*

The recorded dialogue is played once or twice, supported by wall chart Visual N° IX/5, and comprehension questions are asked. *D'après Monsieur Langlois, est-ce qu'il va vite? Est-ce que le monsieur dans la petite voiture va plus vite ou plus lentement que Monsieur Langlois? D'après Madame Langlois, est-ce que l'homme dans la petite voiture est intelligent ou bête? Est-ce que c'est un fou drôle ou un fou dangereux, d'après Madame Langlois? Dans cette conclusion de la dispute, est-ce que Monsieur Langlois ralentit? Est-ce qu'une bicyclette peut aller aussi vite que le minibus? Quand Monsieur Langlois dit à sa femme, "Achète une bicyclette!", est-ce que c'est gentil? À la fin de cette conversation, est-ce que Madame Langlois est contente? D'après toi, quand Monsieur et Madame Langlois se disputent, est-ce que les enfants sont contents?*

After role-reading the dialogue, the students could prepare for Exercise 72 by closing their books while individual students, with open books, read speeches of their own choice preceded by the question: *Qui dit ça?*

Another type of oral practice exercise which could be done (in a teacher-directed situation) is the following. The teacher makes a statement which has the same meaning as one of the statements in the dialogue, and the students find and read aloud the appropriate statement or excerpt from the textbook. For example: *Je vais lentement.* (Text: *Je ne vais pas vite.*) *Je vais moins vite que lui.* (Text: *Il va plus vite que moi.*) *Il conduit comme un homme très bête.* (Text: *Il conduit comme un fou.*) *Il adore aller vite.* (Text: *Il aime aller vite.*) *Ne va pas si vite, s'il te plaît.* (Text: *Ralentis, s'il te plaît.*) *Si tu as peur d'aller à plus de 100 km/h, achète un véhicule qui n'a pas de moteur.* (Text: *Si tu as peur d'aller vite, achète une bicyclette.*)

### Tapescript: Troisième conclusion:

- M. Langlois:* Mais je ne vais pas vite! Regarde! Ce monsieur va plus vite que moi.  
*Mme Langlois:* Ce monsieur conduit comme un fou.  
*M. Langlois:* Non, il ne conduit pas comme un fou. Il aime aller vite, c'est tout.  
*Mme Langlois:* Non, il conduit comme un fou. C'est un fou dangereux. Toi, ralentis, s'il te plaît!  
*M. Langlois:* Écoute, Lucie. Si tu as peur d'aller vite, achète une bicyclette!



## 72. Écris: (Cahier, p. 81 and Tape)

**Objectives:** a) to develop listening comprehension; b) to practise recognition reading; c) to confirm comprehension of the *Troisième conclusion* dialogue.

**Procedures:** See the suggested procedures for the *Troisième conclusion* presentation context above, and display wall chart Visual N° IX/5.

The students should be told that the sentences in this exercise may not be the same word-for-word as the sentences in the textbook, but, if the message is the same, the wording makes no difference. For example, *Madame Langlois* says: *Toi, ralentis, s'il te plaît!*, but the students would still attribute the speech to *Madame Langlois* if the speaker said: *Toi, ne va pas si vite, s'il te plaît!* because the two speeches convey the same message.

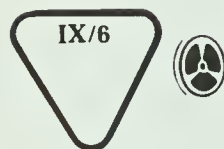
### Tapescript: Troisième conclusion:

Qui dit ça?

Écoute la phrase et coche la bonne réponse.

*Commence:*

1. Je ne vais pas vite.
2. Ce monsieur conduit comme un fou.
3. Je vais ralentir.
4. Je vais acheter une bicyclette.
5. Ce monsieur est un fou dangereux.
6. Je vais plus vite que ce monsieur.
7. Ce monsieur adore aller vite.
8. Tu es très gentil.
9. Achète une bicyclette!
10. Tu as peur d'aller vite.



## Quatrième conclusion: (Livre, p. 105 and Tape)

**Procedures:** There is no new vocabulary in this context. See the suggested procedures for the three previous *conclusions*. Wall chart Visual N° IX/6 provides the visual reference to support the recording. The comprehension questions for this dialogue could include some of the following: *Est-ce que Monsieur Langlois a peur d'avoir un accident? Est-ce qu'il ralentit parce que Madame Langlois a peur? Qui est derrière le minibus? Qui a peur de la police? Pourquoi est-ce qu'il a peur de la police? Qu'est-ce que Monsieur Langlois fait quand il voit la voiture de la police derrière le minibus?*

### Tapescript: Quatrième conclusion:

Narrateur: Dix kilomètres plus loin.  
 Mme Langlois: Pourquoi est-ce que tu ralentis?  
 M. Langlois: Parce que j'ai peur.  
 Mme Langlois: Tu as peur d'avoir un accident.  
 M. Langlois: Non! Regarde derrière. J'ai peur de la police.



## 73. Combien de phrases est-ce que tu peux faire? (Livre, p. 106)

**Objectives:** a) to develop reading comprehension; b) to develop an awareness of certain linguistic principles which determine whether sentence segments are compatible or incompatible; c) to practise oral expression of language elements from the four dialogues in this phase.

**Procedures:** There are fourteen possible sentences in this exercise if one considers both linguistic and factual criteria.

1. M. Langlois ralentit parce qu'il a peur.
2. M. Langlois ralentit parce que la police est derrière.
3. Mme Langlois n'aime pas aller très vite.
4. Mme Langlois a peur d'aller vite.
5. Mme Langlois a peur d'avoir un accident.
6. M. Langlois aime aller très vite.
7. M. Langlois aime le minibus.
8. M. Langlois a peur de la police.
9. M. Langlois a peur parce que la police est derrière.
10. Ce monsieur conduit comme un fou.
11. Pourquoi est-ce que tu ralentis?
12. C'est un fou dangereux.
13. C'est un bon minibus.
14. Qu'est-ce que tu vas faire?

The exercise is intended for oral work, but could be assigned as a transcription exercise to individuals or groups if the teacher feels that the time required for such written preparation of the exercise would be well spent. The transcription would, however, serve merely to prepare the students for the oral performance which would follow. All six charts in the set of Visuals N° IX should be displayed to support this exercise.



#### 74. Écris (*Cahier*, p. 82)

**Objectives:** a) to develop reading comprehension; b) to practise language elements from the four dialogues in this *Phase*; c) to practise transcription skills in meaningful contexts; d) to provide a few, short conversational exchanges for oral practice.

**Procedures:** This exercise should not require much explanation or demonstration. The written work may be assigned as independent work by individuals, or as a partner activity during which the partners may collaborate and discuss the required completions in the exchanges. The oral follow-up should, however, be assigned as a partner project. The partners practise the oral exchanges in preparation for presentations to the class or to the teacher.

**Note:** *Le poste de police* is new to the students and should be pre-taught. One way to do this is to use a picture or a simple drawing of a building with a sign over the door reading *Poste de police*. The teacher points to the picture and asks: *Est-ce que c'est une école (une église, un cinéma, etc.)?* Answer: *Non, c'est un poste de police*. It is important to ensure that the students use *un/le* with *poste* in this context since *la poste* is "the mail".



#### 75. Travaille avec un(e) partenaire. (*Livre*, p. 106)

**Objectives:** a) to develop dramatization skills: articulation, intonation, expression, body language, improvisation of sets, costume effects, etc.; b) to develop memory in a second language; c) to stimulate thought and discussion regarding the choice of conclusion to be used in the dramatization.

**Procedures:** Although this dramatization activity requires only two actors, a third student could participate in the role of director, prompter, stage manager, and general



assistant, and other students could be invited to play the non-speaking roles of the Langlois children, and the police officer (in the *Quatrième conclusion* only). The six wall charts in the set of Visuals N° IX could be used incidentally as a staging reference for this activity. Students who are not willing or able to memorize their roles could, at the teacher's discretion, be allowed to read from their texts or from transcribed notes.

Ad-lib variations or planned modifications of the printed dialogue should be encouraged, but correct expression should be expected. Proposed changes in the script should be presented to the teacher for checking before memorization begins.

Performances of various versions of the dialogue could be presented over a period of a week or two to add entertainment and variety to a number of lesson periods.



#### **X** Excursion 14: *Trois à la fois* (Cahier, p. 83)

**Objectives:** a) to provide an educational reward activity; b) to sharpen perception of the composition of words.

**Procedures:** To demonstrate the principles which govern this puzzle, the teacher could write a three-line sentence on the chalkboard, breaking a word at the end of each line by hyphenating between syllables, and omitting the spaces between the words.

**Example:**

M o n f r è r e J a c q u e s e s t b e a u -  
c o u p p l u s g r a n d q u e m o n c o u -  
s i n R é j e a n .

When the students are able to read this sentence, the teacher then draws horizontal and vertical boxes enclosing three letters each as shown in the example above.

The next step is to transcribe these boxes in isolation from the sentence context and to erase the letters from the boxes in the puzzle.

e s e

e  
s  
a

n d q

o  
o  
i

Then ask students to go in turn to the chalkboard to write the sentence, word by word, in normal sentence format. After this introduction to the concept of the puzzle, the workbook puzzle may be introduced briefly with reference to the *Modèle* in *Excursion 14* on page 83 in the workbook.

## PHASE F

### ÊTES-VOUS PRÊTS?



#### A. Écris: (Cahier, p. 84 and Tape)

**Objectives:** a) to practise auditory discrimination of the sounds [y] ∞ [ø] or [œ] ∞ [u] in familiar and unfamiliar words; b) to prepare for the introduction of the spellings for the sound [œ:r].

**Procedures:** The sounds [ø] and [œ] have been grouped together in one column in the workbook since the slight difference between their respective pronunciations seldom affects meaning. The pronunciation of these two sounds is usually linked with the sound which follows. For example, *eu* and *oeu* are always pronounced [œ] before [r], as in *heure*, *soeur*, but *eu(x)* is pronounced [ø] in final position, as in *deux*, *eux*, *dangereux*, or before the [z] sound, as in *heureuse*, *menteuse*.

Before presenting the recording for this exercise the teacher should model the pronunciation of the words and sounds at the top of each column in the workbook, and have the students repeat with special attention to the key vowel sounds.

The vocabulary in Part A of the exercise is familiar to the students, but most of the words in Part B are not known.

### Tapescript:

**PARTIE A:** Let's see if you can pick out the sounds [y], as in *tu*, [ø] or [œ], as in *deux* or *soeur*, and [u] as in *vous* when you hear them in words you know. For each word, place a checkmark under the symbol which represents the sound you hear. You will hear each word twice. Here is the model for Part A.

*Modèle: deux*

*Commence:*

- |         |          |
|---------|----------|
| 1. vous | 6. heure |
| 2. tu   | 7. du    |
| 3. sur  | 8. peur  |
| 4. peux | 9. route |
| 5. fou  | 10. plus |

**PARTIE B:** Part B is a little more difficult because you may not know the words you will hear, but that is not important in this exercise. Remember that all you have to do is listen for the sound [y], [ø] or [œ], and [u], and place a checkmark in the correct column. You will hear each word twice. Here is the model for Part B.

*Modèle: sourd*

*Commence:*

- |         |            |
|---------|------------|
| 1. dur  | 6. court   |
| 2. veux | 7. vu      |
| 3. boue | 8. meurt   |
| 4. feu  | 9. roue    |
| 5. seul | 10. acteur |

### PARTEZ!



#### 76. Part A, Écris: (Cahier, pp. 85-86)

**Objectives:** a) to practise oral decoding of the *Graphies eur, eure, and oeur*; b) to practise meaningful transcription; c) to review selected vocabulary.

**Procedures:** The word *intrus* in the instructions will require pre-teaching. A few obvious examples using well-known vocabulary should serve to convey the meaning of *l'intrus*. For example: *une pomme, une poire, une motocyclette/un garçon, un livre, un homme/un train, un chien, un chat*. If the teacher writes examples such as these on the

chalkboard and asks questions such as: *Est-ce que c'est un fruit (une personne, un animal)?* The students will soon perceive that two of the words in each group belong to a given category, but the third does not. When the odd word in each group is identified, the teacher points to it and says: *Voilà l'intrus*. Some students may see the similarity between the word *intrus* and the English word "intruder".

Before presenting the recording, the teacher should allow time for the students to read silently and transcribe the *intrus* opposite each group of three words as shown in the model in the workbook.



**Part B, Lis et répète:** (*Cahier*, p. 86 and Tape)

When the written work has been completed the recorded exercise is presented and followed up by correction of errors in the written work.

**Tapescript:** Look at Part A of this exercise. When you hear a number, read aloud all three choices and your answer for that number. Then listen to the recorded model and repeat. Be careful to pronounce the sound [œ:r] correctly.

*Modèle: un compteur de vitesse, un coeur, un moteur.*

*L'intrus est: un coeur.*

*Commence:*

1. un vendeur, une largeur, un professeur.  
L'intrus est: une largeur.
2. une longueur, une largeur, un chauffeur.  
L'intrus est: un chauffeur.
3. une soeur, un réfrigérateur, un moteur.  
L'intrus est: une soeur.
4. Pierre Lafleur, Guy Vadeboncoeur, une longueur.  
L'intrus est: une longueur.
5. un réfrigérateur, un coeur, un docteur.  
L'intrus est: un réfrigérateur.
6. un chauffeur, un compteur de vitesse, une largeur.  
L'intrus est: une largeur.
7. un crayon de couleur, 150 kilomètres à l'heure. Il a peur.  
L'intrus est: un crayon de couleur.
8. un compteur de vitesse, un réfrigérateur, 100 kilomètres à l'heure.  
L'intrus est: un réfrigérateur.
9. un soeur, Sylvie Vadeboncoeur, un moteur.  
L'intrus est: un moteur.
10. un moteur, un professeur, un docteur.  
L'intrus est: un moteur.



**77. Écris:** (*Cahier*, p. 86)

**Objectives:** a) to develop mastery of the spelling of selected words containing the sounds [ø] or [œ]; b) to develop perception of meaning in sentences with missing words; c) to practise reading comprehension.

**Procedures:** As indicated by the starburst in the textual materials, this is a particularly challenging exercise, and may not, therefore, be suitable for all students.

Students attempting this exercise should be informed that each of the missing words in the questions contains the sound [ø] or [œ]. They should also be advised to



check the answers as they work on the missing words in the questions because the answers may provide helpful clues to meaning.

Oral checking of this exercise could include exchanges in which one student asks a question and chooses another student to respond. To provide a model for checking written work, students could be sent to the chalkboard to write the missing words in a numbered list corresponding to the numbers of the questions. The letters representing the answers could also be written beside the numbers of the questions on the chalkboard.

### **X** **Excursion 15:** *Jeu du glossaire* (Livre, p. 108)

**Objectives:** a) to use the glossary as the source of words containing specified sounds; b) to review the graphies for the sounds [y], [u], [ø], or [œ], [wa], and [a]; c) to provide incidental review of words which do not contain the specified sounds.

**Procedures:** It would be a serious mistake to assign research on all the specified sounds at once. They should be assigned one (or at most two) at a time.

To add an element of fun and competition to this activity, the students could be given a time limit within which to list the words containing a particular sound, and the student who has the most words at the end of that time is the winner. To prevent gambling, there should be a rule that the number of incorrect words in a student's list must be subtracted from the number of correct words.

If the competition is conducted without a time limit, the scoring could be done as follows: student A reads the words on his/her list, and everyone, including student A, crosses out each of those words on his/her list. As student A reads a word, each student who has that word raises his/her hand. If no one other than the reader has a given word, the reader circles the word on his/her list. Then another student who has words not mentioned by student A takes over as reader, and the procedure continues until all of the words found by two or more students have been crossed off the lists. The reader having the most circled words is the winner.

## Quatrième Étape

# Prenez l'tour du Québec

## General Notes

### 1. *The Title*

The title for this *Étape* is taken from a tourism pamphlet produced by the Province of Quebec (see page 109 in the textbook.). The use of *l'* rather than *le* before *tour* is simply a device used to suggest the spoken language. Such deviations from conventional spelling are quite common, as, for example, in novels where the author wishes to imitate particular speech styles, and they are also encountered in the lyrics of popular or folk songs.

### 2. *Linguistic Content*

Very few new linguistic elements are introduced in this *Étape*, as will be seen in the *Contenu linguistique* and *Minimal Oral Performance Requirements* tables on pages 00 and 00. While the vocabulary load may appear heavy, a survey of the new vocabulary reveals that many of the new words are English/French cognates. In other cases new vocabulary has been introduced, not for intensive study or total mastery, but simply to permit effective treatment of the informational content.

Teachers should feel free to simplify the textual contexts in their oral work on this *Étape*, particularly with students who may have difficulty in understanding or producing some of the longer sentences in listening and speaking situations. Specific suggestions for ways and means of simplifying certain contexts will be found in the *Teaching Notes* which follow.

### 3. *Educational and Cultural Content*

As will be seen from the *Contenu éducatif* table, the emphasis in this *Étape* is primarily upon skills and general knowledge relating to the geography of Quebec, the student's own province, and major cities across Canada. The approach stresses points of cultural interest rather than conventional geographic study, although map work and some statistical information are included. It is left to the teacher's discretion to adapt the educational and cultural content of this *Étape* to the needs, interests and abilities of his/her students.

## PHASE A

### ÊTES-VOUS PRÊTS?



#### A. Mots croisés (*Cahier*, p. 87)

**Objectives:** a) to review AVOIR and ÊTRE in the present tense with all persons; b) to draw attention to the oral forms of these verbs; c) to demonstrate that one sound may have different spellings.

**Procedures:** With some classes the teacher may feel it necessary to provide a chalkboard model of the present tense of each of these verbs for use during the introductory work on this exercise. With workbooks closed, the students are asked to find verb forms which rhyme with words pronounced by the teacher (e.g. words from the list provided in the workbook). It may be worth noting that the key words in this exercise not only rhyme with the required verb forms, but contain the same number of syllables as the corresponding verbs.

Once the students have become accustomed to the conventions used in this exercise, they may be given a few moments to study the spellings of the various forms of AVOIR and ÊTRE before the chalkboard models are erased and the written exercise assigned.

The crossword puzzle grid simply provides a checking device for the completion exercise which follows the *modèle*.

#### B. Questions personnalisées (*Livre*, p. 110)

**Objectives:** a) to introduce *belle/beau* for comprehension; b) to establish the gender associations of *belle/beau* with selected feminine and masculine nouns; c) to consider topics of local and personal interest.

**Procedures:** In working with this exercise the students must be allowed to express their own opinions and to differ with one another. For example, if one says: *Oui, il y a un beau parc à Brantford. Le parc Mohawk est très beau.*, another may say: *Oui, mais le parc Lorne est plus beau que le parc Mohawk.*, or *Non, le parc Mohawk n'est pas beau. Moi, je préfère le parc Lorne.* In answer to the question: *Est-ce que ta bicyclette est belle?*, a student may have to respond: *Je n'ai pas de bicyclette.* Although some of

these answers do not provide practice in the use of the adjective forms *belle/beau*, they should be welcomed and encouraged because they represent meaningful communication.

## PARTEZ!


 XII/1


**P Presentation:** (*Livre*, p. 111 and Tape)

**Procedure:** Before introducing the recorded textbook presentation context, the teacher should use the theme and related vocabulary in a personalized and localized context. For example, a teacher in Winnipeg could pretend to be a tourist—armed with sun hat, dark glasses, a camera, postcards and a map of the city. Using these as visual aids, he/she could introduce the lesson along these lines: *Je suis un(e) touriste à Winnipeg.* (Pointing to the opened map) *C'est une très grande ville. Elle a plus de 600 000 habitants. Est-ce que Winnipeg est un centre industriel?* (Teacher writes *industriel* on the chalkboard to ensure comprehension.) *Oui, il y a le parc industriel Inkster, et il y a beaucoup d'industries aussi à St-Boniface, à Transcona et à Tuxedo.* (Teacher points out these areas on metropolitan map of Winnipeg.) *Moi, j'adore les zoos (musées). Est-ce qu'il y a un zoo (musée) à Winnipeg?* Using postcards, pictures in tourist brochures, or personal snapshots, the discussion continues with questions such as *Qu'est-ce que c'est? Est-ce que c'est le grand musée Manitoba ou la piscine Pan-Am (la Basilique de St-Boniface, la vieille maison Seven Oaks, etc.)?* Teachers in rural communities should use a map and pictures of the nearest town or city.

Then, with reference to the map of Quebec (Visual N° XII), and with textbooks open at the pictures of Granby on page 111, the recorded captions for these pictures should be played for listening comprehension.

The recorded presentation is followed by oral readings of the captions and simple comprehension questions which may be answered by a few words from the text: *Combien d'habitants (personnes) est-ce qu'il y a à Granby?* (Answer: *Trente-sept mille.*) *Quel musée est-ce que les touristes aiment visiter à Granby?* (Answer: *Le musée de voitures*) etc.

Of the seven new vocabulary items in this presentation context, *centre, industriel, habitants, année, touristes, visiter* and *musée*, only *année* may require pre-teaching since the rest closely resemble their English counterparts, and their meanings are quite obvious from the context and/or illustrations. To introduce *année* for comprehension, the teacher may simply point to the year (e.g. 1981) on a calendar and say: *C'est l'année mil neuf cent quatre-vingt-un.* The students should not, however, be expected to make this statement at this point in the program.

Since most presentation contexts are followed by one or more comprehension exercises, teachers may find it helpful to check these exercises for points which may be included in the informal comprehension questions which he/she will ask during the initial work on the presentation context. This procedure serves, not only to assist the teacher in preparing the initial lesson, but also to minimize the introductory work on the follow-up exercises in the program materials. (See Tapescript for Exercise 78.)

**Tapescript:** *Voilà la ville de Granby. C'est un centre industriel qui a 37 000 habitants. C'est aussi une belle petite ville.*

*Chaque année beaucoup de touristes vont à Granby pour voir le grand zoo ou pour visiter le beau musée de voitures.*



**78. Vrai ou faux?** (*Cahier*, p. 88 and Tape)

**Objectives:** a) to check oral comprehension of the information in the presentation context; b) to contribute to mastery of a few simple facts about Granby, Québec.



**Procedures:** It may be advisable to remind students that some of the statements they will hear are not supported by the information provided in the presentation context, and that, in these cases, their response should be *On ne sait pas*. One or two examples of such statements may be given by the teacher to demonstrate this concept: e.g. *Il y a beaucoup de parcs à Granby.*, *Tous les habitants de Granby adorent le zoo.*

Students should then be given a minute or two to study the captions in the presentation context before attempting the recorded true/false exercise since they will not be able to refer to their textbooks as they listen and record their answers in their workbooks.

**Tapescript:** Écoute la phrase. Écris *V* pour *vrai*, *F* pour *faux*, ou un *point d'interrogation (?)* pour *On ne sait pas*, selon le cas.

*Modèle No. 1: Granby est une petite ville.*

*Modèle No. 2: Granby est une grande ville.*

*Modèle No. 3: Il y a cinq écoles à Granby.*

*Commence:*

1. Beaucoup de touristes vont à Granby chaque année.
2. Granby est un centre industriel.
3. Granby est une belle ville.
4. Il y a beaucoup de chiens à Granby.
5. Le zoo de Granby est très petit.
6. Il y a plus de dix mille habitants à Granby.
7. Il y a un beau cinéma à Granby.
8. Il y a trois hôpitaux à Granby.
9. Il y a un musée d'autos à Granby.
10. Il y a plus de mille animaux au zoo de Granby.

## 79. Tableau de la population de quelques villes du Québec



**Part A: Utilise ce tableau et réponds aux questions** (*Livre*, p. 112 and *Tape*)

**Objectives:** a) to familiarize the students with the names and locations of a number of Quebec cities; b) to suggest, in terms of population, the relative sizes of these cities; c) to review large numbers (*Ensemble 2*); d) to develop listening comprehension; e) to practise oral expression.

**Procedures:** Using the map of Quebec (Visual N° XII) the students volunteer to locate each of the cities as the teacher names them from the list in the textbook, beginning with some of the best-known. As each city is located on the map, the student at the map names the city (repeating the model provided by the teacher), and the class repeats. To avoid simple repetition, the procedure may be varied by asking questions such as: *Quelle ville est-ce que c'est? Est-ce que c'est la ville de Montréal?* (Answers: *Oui, c'est Montréal./Oui, c'est la ville de Montréal./Non, ce n'est pas la ville de Montréal; c'est la ville de Hull.* etc.) Once all the listed cities have been introduced in this way, students may be invited to go to the map, point to cities of their own choice (from the list), and ask questions such as those suggested above. Then, with textbooks open at page 112, the students ask and answer the question: *Quelle est la population de (city)?* The population figures have been rounded to the nearest thousand, and may change in time. Teachers or students who wish to up-date these figures are encouraged to do so. Students should *not* be expected to memorize these statistics!

The recorded exercise is to be done with textbooks open at the population table, and, since the students will need time to research their answers, it will likely be necessary to stop the tape recorder after each question. Since the linguistic and mental challenges of this exercise are complex, teachers should use the tapescript (without the recording) to provide the necessary preliminary practice. An alternative method of practising would be to write each question from the tapescript on a slip of paper and have students draw questions at random to read to the class or to their own group or partner.

### **Tapescript:**

**PARTIE A:** Regarde le tableau “Population de quelques villes du Québec” à la page 112 de ton livre et réponds à ces questions. Pour cet exercice il n’y a pas de réponses enregistrées.

*Commence:*

1. Quelle ville du Québec a le plus d’habitants?
2. Québec est la capitale du Québec. Combien d’habitants est-ce qu’il y a dans la capitale?
3. Combien d’habitants est-ce qu’il y a à Trois-Rivières?
4. Quelle ville a 16 000 habitants?
5. Combien de villes ont plus de 100 000 habitants?
6. Est-ce que Rimouski a plus ou moins d’habitants que Rouyn?
7. Quelle ville est plus grande, Baie-Comeau ou Sept-Îles?
8. Val-d’Or n’est pas une ville aussi grande que Trois-Rivières.  
Combien d’habitants est-ce que Val-d’Or a de moins que Trois-Rivières?
9. Quelle ville a le moins d’habitants?
10. D’après ces statistiques, combien de villes sont plus petites que Granby?



### **79. Part B: Quelques questions sur ta ville.**

**Objectives:** a) to help students interpret population figures by comparison with those of a town or city which they know; b) to develop listening comprehension; c) to practise oral expression.

**Procedures:** Although the tapescript for this exercise is oriented to students in urban communities (*ta ville*/town or city), teachers in rural areas could adapt the script by substituting the name of a nearby city or town, and could also include population comparisons between the local village (*ton village*), the nearest town or city, and the Quebec cities names in the tapescript. In this case, it would be advisable to make this a teacher-centred or student-centred exercise, as suggested in the preliminary procedures for Part A, and to avoid the use of the recording.

Before attempting this part of the exercise, it may be necessary for the teacher and/or students to check on the population statistics for the local communities which may be discussed.

### **Tapescript:**

**PARTIE B:** Et maintenant, voilà quelques questions sur ta ville. Regarde aussi le tableau à la page 112 de ton livre. Il n’y a pas de réponses enregistrées.

*Commence:*

1. Quelle est la population de ta ville?
2. Est-ce que ta ville a plus d’habitants que Montréal?
3. Est-ce que ta ville a plus d’habitants que Sherbrooke?
4. Est-ce que ta ville a moins d’habitants que Gaspé?
5. Combien de villes du Québec ont plus d’habitants que ta ville?



## 80. Un peu de géographie (*Cahier*, p. 89)

**Objectives:** a) to review the names and locations of certain cities in Quebec; b) to practise map-reading skills; c) to practise classification skills using population figures as criteria.

**Procedures:** In this exercise the students are required to number the cities on the map from 1 to 14 in descending order of population. The instructions in the workbook have been stated as simply as possible to avoid the use of unfamiliar vocabulary. To ensure that these instructions are clearly understood, it may be necessary to discuss the population figures for Montreal, Quebec and Sherbrooke, making comparisons in French, and writing the names of these cities on the chalkboard with the numbers 1, 2 and 3 respectively underneath the names in order to demonstrate the principles and procedures for the exercise.

When the exercise is checked, questions such as the following should be included in the oral discussion: *D'après la population (le tableau), quelle ville est numéro 10 (4, 13, etc.)? Comment s'appelle la ville numéro 9 (7, 14, etc.)? La ville numéro 4, est-ce que c'est Hull ou Chicoutimi? Pourquoi?*

At the teacher's discretion, the students could be asked to list these 14 cities in diminishing order of size according to the numbers entered on their workbook maps. If this were done on the chalkboard it would provide a useful reference for checking the workbook exercise.

## **X** Excursion 16: *Géographie de ma province* (*Livre*, p. 112)

**Objectives:** a) to familiarize students with certain geographic and statistical information regarding their own province; b) to provide further practice in using the map skills and classification techniques introduced in this *Phase*; c) to produce student-made materials to serve as a topic for oral discussions which have local relevance.

**Procedures:** The essential reference resources for this project, a provincial map and population statistics for all major cities and towns, may be supplied by the teacher or by the students. To produce their own maps of the province, the students may trace a map of appropriate size or draw the map free-hand if they are able to do so. Alternatively, the teacher may supply copies of an outline map of the province.

Students should be allowed to work with partners or in small groups if they wish, or family members may be invited to participate in the project if students wish to work at home.

It may be wise to suggest to the students that they work lightly in pencil until they are sure that their map work is reasonably accurate. Only then should they colour their maps and print place names with felt-nibbed pens or coloured pencils. Attractive maps should be presented, discussed and displayed. Since some maps may differ from others in the choice of cities and towns shown, interesting discussions may be developed concerning comparisons of sizes and populations.

## PHASE B

### PARTEZ!



## **P** **Presentation:** *Les routes principales du Québec.* (*Livre*, p. 113)

In this short *Phase* the verbe *PASSER* (*par*) is introduced and practised with reference to the map of Quebec (Visual N° XII). Teachers who wish to introduce this *Phase* using a local map or a simple chalkboard reference showing nearby towns or cities and the roads connecting them, could make a presentation such as the following: *Je suis un(e) touriste à Calgary. Je vais à Edmonton. Est-ce que je passe par Red Deer (Lethbridge,*



etc.)? or *Tu es à Penticton. Tu vas à Osoyoos. Est-ce que tu passes par Oliver?* The meaning of *passer par* becomes clear as the routes are pointed out on the map and the teacher and students answer *Oui* or *Non* with the verb *passer par* in the affirmative and negative forms.

Then, with reference to the *Bonjour Canada!* map of Quebec (Visual N° XII) the teacher makes the statement: *Les Anglois vont de Montréal à Granby.*, (tracing the route), and asks the question: *Est-ce qu'ils passent par Trois-Rivières?* (pointing out Trois-Rivières on the map). This is followed by recognition reading of the presentation context in the textbook and a few follow-up variations of that oral exchange to introduce and practise the verb PASSER (*par*) with various subjects (See *Observation 15*).

#### **OBS. 15 Observation 15** (*Livre*, p. 114)

**Objectives:** a) to introduce the three oral forms of the verb PASSER in the present tense; b) to ensure that students will pronounce these forms correctly in a recognition reading context.

**Procedures:** The intention of this *Observation* is not to present PASSER as a model for teaching the written forms of *ER* verbs, but rather to draw the students' attention to the fact that there are only three oral forms of PASSER in the present tense, and that the *nous* and *vous* forms differ in pronunciation from the form which is common to all the other subjects. It is important that the students realize that, despite differences in spelling, *pas*, *passes* and *passent* are pronounced alike.



#### **81. Utilise la carte pour répondre aux questions** (*Livre*, p. 114)

**Objectives:** a) to practise the oral forms of the verb PASSER in the affirmative and negative; b) to review the verbs ÊTRE and ALLER; c) to review the pronunciation of selected place names in Quebec; d) to review the locations of selected cities on the map of Quebec.

**Procedures:** Using the verbs ÊTRE (*à*), ALLER (*à*) and PASSER (*par*) with different subjects and cities, the students ask and answer questions based on the *Bonjour Canada!* map of Quebec (Visual N° XII and/or textbook, page 13). The model and one or two of the text-directed questions should be demonstrated under the teacher's supervision to ensure that the students are ready to work independently with their partners or group members.

In numbers 1 to 7 of this exercise all the key words are given. In numbers 8 and 9, only the subjects are prescribed, and in number 10 the sentence pattern for the question is given, but the students are free to use any subject, and cities of their own choice. Once the teacher is satisfied that the exercise has served the purpose of familiarizing students with the cities and towns shown on the *Bonjour Canada!* map of Quebec, he/she may suggest that students use a standard map of Quebec or of their own province as a reference resource for continued practise of the language elements and concepts in these questions and answers.



#### **82. Écris:** (*Cahier*, p. 90)

**Objectives:** a) See objectives for exercise 81; b) to provide practise in writing present tense forms of ÊTRE, ALLER and PASSER in meaningful contexts, with reference to the textbook, as required, for assistance with spelling; c) to provide an exercise which may be used as a self-test of knowledge of the geography of Quebec acquired in previous exercises.

**Procedures:** Depending on the ability of the students, the teacher may suggest that they use the textbook as a resource for the spellings of the various forms of ÊTRE, ALLER and PASSER, or conjugation models of these verbs may be reviewed and written on the chalkboard for easy reference during the writing of the exercise. It should be noted that, although the verb PASSER is used in the negative form in the model, the affirmative form will be needed in some of the exercise items. This should be demonstrated with reference to the map (Visual N° XII).

The use of this exercise as a geography test is optional, as indicated in the workbook instructions. Students may wish to do as many of the items as possible without reference to the map, and then check the map for assistance with those which they could not do from memory.\* Bonus points could be awarded for every correct test item done from memory. For example, each verb form would be worth one point (total of 3), the correct use of the affirmative or negative with PASSER would earn one point for information (total of 1), and a bonus point would be added if the correct information were supplied without reference to a map (total of 1). This would produce a possible total of 5 points per item, or 50 points for the exercise.

While this exercise is best suited for individual work, it becomes a team competition if the individual scores of team members are added together to give a team total which may be compared with that of other teams.

**\*Note:** The “honour” system is the only possible way to determine bonus points in the procedure suggested above.



**X Excursion 17: Chanson: Anatole et Manda (Livre, pp. 115-116 and Tape)**

**Objectives:** a) to acquaint students with the Québécois version of a French folk song; b) to provide a theme-oriented activity for enjoyment.

**Procedures:** A standard map of Quebec may be used to locate Sorel and Trois-Pistoles, and the vocabulary notes for this song may be pointed out in the textbook before the recording of the song is presented. Some students may also be interested to observe that the pronunciation of some of the words in the song is different from the pronunciation used in normal speech: e.g. *Mam'zel-le/Mademoiselle, Sorel-le/Sorel*.

If the students wish to sing this song they may either use the lyrics in the textbook as a reference, or, in time, they may memorize some or all of the stanzas.

Obviously, the song is meant to be sung by two people or two groups: boys representing Anatole, and girls singing Manda's lines. Simple pantomime corresponding to some of the lines may add an extra element of fun (and meaning) for students who enjoy action songs.

**Tapescript: Chanson: Anatole et Manda**

*Anatole: Dites-moi donc, Mam'zelle, d'où venez-vous donc?*

*Manda: Je viens de Sorel(-le), et vous, mon garçon?*

*Anatole: Moi, je viens de Trois-Pistoles, et je m'appelle Anatole.*

*Manda: Moi, je viens du Canada, et j'm'appelle Manda.*

REFRAIN:

**UN**

A: Dites-moi, donc, Mam'zelle,  
D'où venez-vous donc?

M: Je viens de Sorel,  
Et vous, mon garçon?

A: Moi, je viens de Trois-Pistoles,  
Et je m'appelle Anatole.

M: Moi, je viens du Canada,  
Et j'm'appelle Manda.

**DEUX**

A: Dites-moi donc, Mam'zelle,  
Où allez-vous donc?

M: Voir ma tante Adèle,  
Et vous, mon garçon?

A: Moi, je vais en carriole,  
Et je m'appelle Anatole.

M: Moi, je vais à petits pas,  
Et j'm'appelle Manda.

**TROIS**

- A: Dites-moi donc, Mam'zelle,  
Que chantez-vous donc?
- M: Une chanson très belle,  
Et vous, mon garçon?
- A: Je chante un air sans paroles,  
Et je m'appelle Anatole.
- M: Moi, je chante "Ô Canada",  
Et j'm'appelle Manda.

**QUATRE**

- A: Dites-moi donc, Mam'zelle?  
Que cherchez-vous donc?
- M: Des amours nouvelles,  
Et vous, mon garçon?
- A: Moi, je cherche une petite folle,  
Et je m'appelle Anatole.
- M: Moi, je cherche un gros bêta,  
Et justement vous v'là!

**PHASE C****ÊTES-VOUS PRÊTS?****A. La chaîne rapide:** (*Livre*, p. 117)

**Objectives:** a) to introduce and practise the prepositions *près de/loin de* in simple, meaningful contexts which do not require the student to consider the transformation of *de* to *du, des*, etc.

**Procedures:** The teacher introduces this round robin activity by making the statement: *Je suis près de* (a nearby student) *et je suis loin de* (a student seated at a distance). Hand gestures suggesting the meaning of *près de* and *loin de* will contribute to comprehension. The textbooks are then opened, and the model speeches are read and completed by the students.

The following is one way to play the round robin. Student A points to a classmate who is seated close by, and says: *Je suis près de* (the nearby student). Student A then points to a classmate seated at some distance and says: . . . *et (mais) je suis loin de* (that student). The last student named continues the game by pointing first to a neighbour and then to another student across the room, and making the appropriate statements.

**Note:** If this procedure tends to exclude students in the centre of the room, the teacher may have all of the students stand in a large circle around the perimeter of the room, or allow them to form groups in various areas.

**B. Regarde l'image et réponds** (*Livre*, p. 118 and Tape)

**Objectives:** a) to practise the meaningful use of *près de/loin de* followed by a proper noun; b) to practise listening comprehension; c) to practise oral expression of several different types of responses.

**Procedures:** The illustration for Exercise A on page 117 in the textbook provides the visual information elicited by the questions in this exercise. With students' textbook open at this illustration, the teacher should provide some preliminary practice using the different question patterns found in the tapescript below. The pattern presenting a quotation followed by the question: *Est-ce que c'est vrai?* is not familiar, and may, therefore, require a little extra practice before the recorded exercise is presented.

**Tapescript:** Regarde l'image à la page 117. Écoute bien, puis réponds à cette question. N'oublie pas de répéter après la réponse enregistrée.



*Modèle No. 1: Est-ce que Gilles est près de Madeleine?*

–Non, il est loin de Madeleine.

*Modèle No. 2: Gilles dit: “Je suis près de Pierre-Paul”. Est-ce que c’est vrai?*

–Non, ce n’est pas vrai.

*Commence:*

1. Monique dit: “Je suis près de Gilles”. Est-ce que c’est vrai?  
–Oui, c’est vrai.
2. Est-ce que Pierre-Paul est près de Gilles?  
–Non, il est loin de Gilles.
3. Qui est près de Pierre-Paul? Est-ce que c’est Madeleine?  
–Oui, c’est Madeleine.
4. Madeleine dit: “Je suis près de Monique”. Est-ce que c’est vrai?  
–Non, ce n’est pas vrai.
5. Est-ce que Madeleine est loin de Gilles?  
–Oui, elle est loin de Gilles.
6. Qui est près de Gilles? Est-ce que c’est Madeleine ou Monique?  
–C’est Monique.
7. Pierre-Paul dit: “Je suis près de Monique”. Est-ce que c’est vrai?  
–Non, ce n’est pas vrai.
8. Est-ce que Gilles est loin de Monique?  
–Non, il est près de Monique.

### C. Questions personnalisées (*Livre*, p. 118)

**Objectives:** a) to practise *près/loin de l’/d’un(e)* using a multiple-choice resource list for the question completions; b) to practise asking and answering questions about the proximity of various sites in the local community.

**Procedures:** The words *église*, *arrêt* and *pharmacie* in the resource box will be new to most of the students. *Pharmacie* will not need pre-teaching since it is an obvious cognate, and *arrêt* may be deduced from its association with *autobus*, but both *arrêt* and *église* may be easily taught for comprehension by associating them with pictures or simple chalkboard drawings of a church and a bus stop sign.

Teachers or students who wish to add other local sites to the resource list may do so by providing additional vocabulary resources on the chalkboard: e.g. *d’un magasin* (Safeway), *d’un bureau de poste*, *d’une gare*, *d’un terminus d’autobus*, *d’une usine*, *d’un cinéma*, *d’un poste de police*, *d’un aéroport*, *d’un poste de pompiers*, *d’un pont*, *d’un lac*, *d’une rivière*, etc. Such supplementary vocabulary should be supplied only as it applies to the local community, and should not be included in the *Minimal Oral Performance Requirements* for all students. The answers may be stated simply as: *Oui/Non, j’habite près/loin de l’/d’un(e) . . . . .*, or a student may respond: *Oui/Non, j’habite rue* (street name). *C’est (très) près/loin de l’/d’un(e) . . . . .*

An alternative way to use this exercise is to write each of the items in the resource box (*de l’école*, *d’un parc*, etc.) on slips of paper, and have students draw these from a container, ask a question using the completion indicated on the paper, and choose another student to respond. This procedure becomes a competitive game for two teams if players alternate in asking and answering questions, and if points are awarded by the teacher for correct information and oral performance. A city map may be useful to help resolve disputes about the proximity of students’ homes to various sites in the community.

**Note:** While an exercise such as this lends itself to considerable exploitation and enjoyable practice, teachers should be aware that *Phase C* contains an exceptionally

long presentation context and a number of equally interesting and educational language activities. It is therefore suggested that a reasonable limit be placed on the time spent on the *ÊTES-VOUS PRÊTS?* section of this *Phase*.

## PARTEZ!



**P** **Presentation:** “C’est beau le Québec” (*Livre*, p. 119 to p. 122 and Tape)

**Procedures:** This presentation context, entitled *C’est beau le Québec*, consists of a series of twelve captioned photographs of places of interest in Quebec. Wherever applicable, a route number is given with the photograph so that students may locate the point of interest on a map. These twelve photographs are included in the visuals package for this *Ensemble* as flashcard masters Visual N°s XIII/1 to 12.

Teachers should check the list of new vocabulary items in the *Contenu linguistique* and note that a considerable number of new nouns and several adjectives are introduced in this *Phase*. It is not intended that students should be required to master all these new words, but rather that they be taught for comprehension and recognition reading. Their primary function in this *Phase* is to permit the introduction and discussion of information which has educational and cultural value.

The presentation context, although extensive, is broken into numbered sections, each relating to a particular photograph and flashcard. It is intended that no more than two or three photographs be introduced and discussed in any one lesson period, and that other activities (games, songs, reviews, etc.) be included in each lesson to ensure variety.

To introduce a photograph in this presentation context, the teacher should display the flashcard and describe the picture in short, simple sentences, writing new words such as *région agricole*, *historique*, etc. on the chalkboard whenever the resemblance between the French and English equivalents may contribute to comprehension, and using the map (Visual N° XII) to support comprehension of statements such as: *L’île d’Orléans est près de Québec*. In the course of this initial presentation, the students should be encouraged to participate by answering simple comprehension questions such as: *Est-ce que l’île d’Orléans est une région industrielle ou une région agricole?*

Once the new vocabulary has been taught for comprehension and pronunciation, the students listen to the recording of the segment under study, and are asked to read the caption under the photograph, and to answer a few more questions, using the caption as their source of information and vocabulary. During this question/answer discussion the teacher could begin to prepare the students for Exercise 83 by including the question *Où est . . . . ?* to be answered by *. . . . est près de . . . . sur la route numéro . . . .*

**Tapescript: C’est beau le Québec**

### 1. ROUTE 368

**L’île d’Orléans** est une belle région agricole. Elle n’est pas moderne. C’est une région historique. Chaque année beaucoup de touristes vont visiter cette île qui est près de Québec.

### 2. ROUTE 169

Au **Lac Saint-Jean**, les pêcheurs et les chasseurs sont au paradis. Ce grand lac n’est pas loin de Chicoutimi.

**3. ROUTE 138**

Il y a des baleines dans la rivière Saguenay près de **Tadoussac**. La baleine ressemble à un très grand poisson, mais ce n'est pas un poisson; c'est un mammifère.

**4. ROUTE 132**

Le fameux **Rocher Percé** est en Gaspésie. Plus de 25 000 oiseaux habitent tout près de ce rocher, sur l'**Île Bonaventure**.

**5. ROUTE 360**

**La Chute Montmorency** a 84 mètres de haut. C'est 30 mètres de plus que les Chutes du Niagara! On peut aller de Québec à la Chute Montmorency en moins de vingt minutes.

**6. ROUTE 360**

Plus d'un million de touristes visitent chaque année la basilique de **Saint-Anne-de-Beaupré**, près de la ville de Québec.

**7. PRÈS DE L'AUTOROUTE 20**

**Saint-Jean-Port-Joli**, entre Québec et Rimouski, est la capitale québécoise de la sculpture sur bois.

**8. ROUTE 173**

On fait beaucoup de sirop d'érable dans la région de **Saint-Joseph-de-Beauce** près de la rivière Chaudière. La Beauce est une région agricole riche.

**9. ROUTE 138 (rue Sherbrooke)**

Voici le fameux **Stade olympique** de Montréal. Dans ce stade géant il y a des places pour 70 000 spectateurs.

**10. AUTOROUTE 15**

Près de **Sainte-Agathe-des-Monts**, dans les Laurentides, on peut faire du ski, du golf, de la natation, et beaucoup d'autres sports.

**11. PRÈS DE L'AUTOROUTE 10**

À **Granby**, dans les Cantons de l'Est, il y a un grand zoo, un beau musée de voitures, et beaucoup de belles maisons.

**12. RUE REINE MARIE**

L'**Oratoire Saint-Joseph**, sur le Mont-Royal à Montréal, est la plus grande église du Canada.

**83. Travaille avec un(e) partenaire. (Livre, p. 123)**

**Objectives:** a) to familiarize students with the locations of certain tourist attractions in Quebec; b) to provide practice in describing locations in terms of proximity to large cities and route numbers on a map of Quebec.

**Procedures:** For this exercise the students must use the map of Quebec (textbook, p. 123, Visual N° XII, or conventional road maps) as a resource for their answers. The exercise is designed as a partner activity, but could easily become a team competition



game if the place names were written on slips of paper and placed in a container. Members of each team take turns drawing a place name and asking members of the opposing team to locate these places on the map, using the sentence pattern provided in the textbook for their answers. Pictures of these (Visual N° XIII/1 to 12) or other well-known tourist attractions may be used instead of place names. The pictures are placed in the container, and the student drawing a picture displays it and asks: *Qu'est-ce c'est?* When the partner or opponent identifies the place correctly, the student holding the picture then asks: *Où est* (name of the place shown in the picture)? Visual XII may be used here to confirm answers.



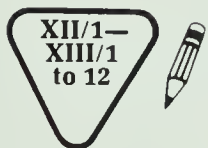
#### 84. Fais des phrases (Livre, p. 124)

**Objectives:** a) to review information on certain tourist attractions in Quebec; b) to practise recognition reading; c) to practise oral expression; d) to develop memory and logical thinking; e) to develop an awareness of sentence structure.

**Procedures:** Visuals N°s XII and XIII/ 1 to 12 may be helpful during the demonstration and performance of this exercise. One or two of the items in the exercise should be done under the teacher's direction to ensure that students realize that: a) they must make statements which are true in terms of the information expressed, and b) they must not add or drop words from the printed sentence segments to produce a sentence which is linguistically correct. For example, although it would be true to say *L'île d'Orléans est près de Québec*, to make this sentence they would have to add *est près* in order to connect *L'île d'Orléans* with the completion *de Québec*. Since it is not permitted to add words, *de Québec* cannot be used, and therefore another completion must be found. In this case the correct completion is . . . *est une région agricole*.

Before this exercise is taken up with the whole class, it may be wise to allow students some time to work alone or with a partner to study and prepare their sentences. If partners of comparable ability work together, they could race one another to see who can find the completion for each sentence first.

Although there may be a temptation to assign this as a written exercise, it is not recommended since the sentences are long, and the risk of mistakes in transcription would be great.



#### 85. Écris (Cahier, p. 91)

**Objectives:** a) to review the locations of certain tourist attractions in Quebec; b) to practise recognition reading; c) to provide practise in meaningful transcription; d) to provide an activity for independent work by individual students.

**Procedures:** Very little pre-teaching should be required for this exercise. The students simply transcribe *près de* and the name of one of the cities or towns in the resource list which makes the statement correct. The map of Quebec (Visual N° XII) and the photo flashcards (Visual N° XIII/1 to 12) may be used as a reference resource, at the teacher's discretion.

Students who wish to test their memory of the geography of Quebec could do this exercise without reference to the map or flashcards. If the exercise is used as a geography test, teachers may allow students to research their answers with reference to the map before the written work begins. Students who are not ready for this challenge may be permitted to refer to the map while they write the exercise. Oral work takes place as students read their answers aloud during the checking process.



## 86. Où est-ce qu'on est? (Livre, p. 125 and Tape)

**Objectives:** a) to practise listening comprehension; b) to practise the use of *près de/loin de* in meaningful oral contexts; c) to practise oral manipulation of various forms of the verb ÊTRE in the present tense; d) to review information about the location of certain tourist attractions in Quebec.

**Procedures:** The *Bonjour Canada!* stylised map of Quebec (Visual N° XII or textbook, page 125) must be used as a visual reference throughout this exercise.

It may be necessary for the teacher to do several examples to ensure that students understand the conventions which govern the answer patterns. For example, they should realize that, although their answer may begin with *non*, they will not use a negative verb form, but will simply change *loin* to *près* or *près* to *loin* in a negative response. It should also be established that questions with *je* are to be answered with *tu*. Not all the forms of ÊTRE are practised in this recorded exercise, but teachers or students could use the exercise as a model for further practise, and could then include questions requiring answers with *nous* or *vous*.

The introductory statement for each question in this exercise is given in the students' textbook to avoid imposing an excessive memory load upon the students. It is intended that the students should be allowed to refer to these printed statements as the recorded exercise is performed.

**Tapescript:** Où est-ce qu'on est? Regarde la carte touristique à la page 125 de ton livre et réponds aux questions. Répète la réponse enregistrée.

*Modèle: Nous regardons les baleines dans la rivière.*

*Est-ce que nous sommes loin de Tadoussac?*

*—Non, vous êtes près de Tadoussac.*

*Commence:*

1. Je fais du ski dans les Laurentides.  
Est-ce que je suis loin de Sainte-Agathe-des-Monts?  
—Non, tu es près de Sainte-Agathe-des-Monts.
2. Des pêcheurs prennent de grands poissons dans le Lac Saint-Jean.  
Est-ce que les pêcheurs sont loin de Montréal?  
—Oui, ils sont loin de Montréal.
3. Je veux acheter une sculpture sur bois à Saint-Jean-Port-Joli.  
Je suis maintenant à Sept-Îles.  
Est-ce que je suis loin de Saint-Jean-Port-Joli?  
—Oui, tu es loin de Saint-Jean-Port-Joli.
4. Des touristes américains visitent l'Oratoire Saint-Joseph à Montréal.  
Est-ce qu'ils sont loin de Sainte-Anne-de-Beaupré?  
—Oui, ils sont loin de Sainte-Anne-de-Beaupré.
5. Monsieur et Madame Tremblay font du sirop d'érable près de la rivière Chaudière.  
Est-ce qu'ils sont loin de Saint-Joseph-de-Beauce?  
—Non, ils sont près de Saint-Joseph-de-Beauce.
6. J'habite à Montréal. Je veux visiter le zoo de Granby.  
Est-ce que je suis loin de Granby?  
—Non, tu es près de Granby.



# 87. Petites excursions (Livre, p. 126 and Tape)

a card from her own

'n her first request,

**Objectives:** a) to review *près/loin* and *du/de la/de l'/des* and to *prà* She addresses concepts in combination; b) to review all forms of the verb *POUVOIR* forme loses her infinitive (for comprehension and oral reading only); c) to review various *fores* to ask verb *ÊTRE*; d) to review *trop (loin)*; d) to develop perception of distances with *reird* she to places in Quebec; e) to practise listening comprehension and oral reading.

ard

r

**Procedures:** To provide a simple review of *du/de la/de l'/des*, the teacher could use photographs (Visual N° XIII/1 to 12) and the chalkboard as follows: *Voilà le Stade olympique de Montréal.*, (pointing to photo). *Qu'est-ce que c'est? C'est une photo du Stade.*, (writing on chalkboard *le Stade* and *du Stade* in separate columns, but with an arrow from *le* to *du*). Similar presentations could then be made for *la Basilique/de la Basilique*, *l'Oratoire/de l'Oratoire*, *la Chute/de la Chute*. At the top of the left-hand column the heading *Voilà:*, and above the other column the heading *C'est une photo:* should be shown to provide a meaningful context for each of the forms under study. This approach to the use of *du/de la/de l'/des* suggests the thought process which the students should use in determining the correct form of *de* plus the article required for a given noun. In other words, they should be taught to use the definite article (or other determiners, such as the indefinite article, or *au/à la/à l'/aux*) as clues whenever possible. This association between the definite article and the forms used after *près/loin (de)* should also be observed in the *Rappel* reminder for this exercise.

As suggested in the textbook instructions for the exercise, every item should be thoroughly practised before the recorded version is attempted. The map of Quebec (Visual N° XII) should be used as a reference resource during this preparatory work, and, if necessary, the teacher may use the chalkboard to provide models for the two alternative answer patterns:

Oui,		ÊTRE	près	du/de la/de l'/des
Non,		ÊTRE	trop loin	du/de la/de l'/des

When a few examples have been done under the teacher's direction, and the complete exercise has been practised as a partner activity, the recorded exercise may be presented. With very young or slow students, the pace of the recorded exercise may be too demanding. In that case, the teacher should use the tapescript and direct the exercise himself/herself, allowing time for incidental map reference, prompting and remedial work as required.

**Tapescript:** Réponds aux questions suivantes. Répète la réponse enregistrée.

*Modèle No. 1: Tu es à la Chute Montmorency. Est-ce que tu peux visiter la Basilique de Ste-Anne-de-Beaupré aujourd'hui?*

*—Oui, je suis près de la Basilique.*

*Modèle No. 2: J'habite à Rouyn. Est-ce que je peux visiter le zoo de Granby aujourd'hui?*

*—Non, tu es trop loin du zoo.*

*Commence:*

- J'habite à Montréal. Est-ce que je peux aller aujourd'hui à un match de football au Stade olympique?  
—Oui, tu es près du Stade olympique.
- Mes parents sont à Hull. Est-ce qu'ils peuvent aller aujourd'hui à la pêche au Lac St-Jean?  
—Non, ils sont trop loin du Lac St-Jean.



3. Mon professeur est sur l'Île Bonaventure. Est-ce qu'il peut voir le Rocher Percé?  
-Oui, il est près du Rocher Percé.
4. Nous sommes à Québec. Est-ce que nous pouvons aller à la Chute Montmorency aujourd'hui?  
-Oui, vous êtes près de la Chute Montmorency.
5. Tu es à Tadoussac. Est-ce que tu peux voir la rivière Chaudière?  
-Non, je suis trop loin de la rivière Chaudière.
6. J'habite à Chicoutimi. Est-ce que je peux aller aujourd'hui faire du ski dans les Laurentides?  
-Non, tu es trop loin des Laurentides.
7. Tu es sur l'Autoroute des Cantons de l'Est près de Montréal.  
Est-ce que tu peux visiter le musée de voitures de Granby aujourd'hui?  
-Oui, je suis près du musée.
8. J'habite à Ste-Agathe-des-Monts. Est-ce que je peux visiter aujourd'hui l'Île Bonaventure?  
-Non, tu es trop loin de l'Île Bonaventure.



**X Excursion 18:** *Les six familles québécoises* (Livre, p. 127 and Cahier, pp. 92 to 94)

**Objectives:** a) to review some of the nouns which denote family relationships; b) to familiarize students with some of the names used to designate regions of Quebec; c) to provide an enjoyable game for groups of four students.

**Procedures:** The game is played with 36 student-made cards. Each card is made from a piece of light cardboard cut to approximately 8½ cm x 5½ cm. Using the model and patterns provided in the workbook, the students trace the drawings of the family members and regional symbols, cut them out, and paste them onto the blank cards supplied by the teacher. There must be six cards bearing the picture of each family member (e.g. six grandfather cards), and each of these cards must also bear the symbol of a different region of Quebec (e.g. one grandfather card with the fish symbol, one with the moose symbol, one with the Montreal skyline symbol, etc.). When the tracing, cutting and pasting have been completed, the students then sort the cards into family sets (six different family members, but all with the same regional symbol), and, using the lists of names provided in the workbook, they write the full name of each family member on the card bearing his or her picture, and also the name of the region designated by the regional symbol. The cards may be coloured and laminated to add to their appeal and durability.

This handwork activity could be used as a group project for one or more groups of six students, and could be scheduled as a special activity for these groups as a part of two or three lesson periods. To speed up the handwork and eliminate the need for tracing the pictures, the teacher may provide photocopies of the pictures from the workbook, or may permit six students to cut out the illustrations from their own books. It is important that the backs of all cards be identical.

The game rules are somewhat similar to those for "Fish". The cards are shuffled, and six cards are dealt to each player. The remaining twelve cards are spread out, face down, on the table. The illustration and numbered speeches demonstrate how the game is played, and provide the speech patterns to be used by the players.

In this example, Lucienne has been dealt several members of the Tremblay family, so she decides to try to collect the complete family. She asks any player of her choice (in this case Karl) for a specific member of the Tremblay family (speech #1). Karl has that card, so he must give it to Lucienne and replace it by taking any card of his choice from

those on the table (speech #2). She takes the card and discards a card from her own hand by placing it face down on the table. Since she has succeeded in her first request, Lucienne is allowed to ask any player (including Karl) for another card. She addresses Marthe (speech #3), but Marthe does not have the specified card, so Lucienne loses her turn, and Marthe takes over. She is collecting the Morin family, and chooses to ask Enrico for a card to add to her collection (speech #4). Enrico gives her the card she wants, and replaces it with a card from the table (speech #5). As Marthe takes the card from Enrico she discards an unwanted card from her hand, and turns to Karl to ask for another Morin family card (speech #6). Karl does not have the card requested by Marthe, so it becomes his turn to play.

This procedure ensures that each player holds no more and no fewer than six cards at all times. The first player to assemble a complete family is the winner.

## PHASE D

### PARTEZ!



**P** **Presentation:** *Table des distances de quelques villes du Québec (Livre, p. 128)*

**Procedures:** This presentation introduces the procedures and terminology used in reading a distance table (wall chart Visual N° XI). The new vocabulary is limited to three cognates: *distance*, *verticale* and *horizontale* and the adverb *d'abord* which may require explanation or translation. Students who have done the *Ensemble 2, étape* entitled “*Un peu de géométrie*” should be familiar with the use of *de* in contexts such as *la longueur (largeur, distance) est de 90 km (cm, etc.)*, but special attention may be needed to establish the use of *à* in sentences such as *Montréal est à 90 km de Granby*. (See *Observation 16* below.)

Part A of the presentation context gives the method for reading the distance table and also the two sentence patterns which may be used to state distance between two cities. Parts B and C present two problems to be solved by using the table, and provide answer patterns for completion by the students.

**OBS. 16 Observation 16** (*Livre*, p. 129)

**Objective:** To teach the use of *à* in the context *à . . . km de . . .*

**Procedures:** Most teachers will introduce this *Observation* incidentally during the initial work on the presentation context, as noted in the suggested procedures above. This could be done by writing the model sentence *Montréal est à 90 km de Granby* on the chalkboard and underlining or circling the preposition *à*.

All that is required thereafter is to have the students look at the simplified map in the *Observation* box, and to ask the questions *Quelle est la distance entre Granby et Montréal (Gaspé et Montréal)?* and to point out the pattern *à . . . km de . . .* which must be used in the answers.



**88. Travaille avec un(e) partenaire.** (*Livre*, p. 130)

**Objectives:** a) to practise using the distance table in the textbook; b) to practise the expression *à . . . km de . . .*; c) to review large numbers; d) to review and expand knowledge of the geography of Quebec.

**Procedures:** Using the wall chart distance table (Visual N° XI/1) and the three question/answer models on page 130 in the textbook, the teacher should introduce the exercise by demonstrating how the key words are used to determine the sentence patterns for the three different types of questions. The answer to each question requires reference to the distance table. With some classes it may also be advisable to examine each item in the exercise to ensure that students will associate the correct question model with the given key words. For example, items 1 and 2 are based on *Modèle N° 1*, 3 and 4 on *Modèle N° 2*, and 5, 6 and 7 on *Modèle N° 3*. Items 7, 8 and 9 invite the students to create their own questions using *Modèles N°s 1, 2 and 3* respectively, while item 10 allows the use of any of the three models as the pattern for original questions based on the distance table. The star/triangle convention indicates that this exercise is suitable for partner or group practice once the students have mastered the procedures for the exercise.



### 89. Écris (*Cahier*, pp. 95-96)

**Objectives:** As for Exercise 88, but now in writing.

**Procedures:** Since there are three different question/answer patterns to be practised in this exercise, the questions have been grouped in sets of five, each with its own question and answer model. Depending on the ability of the students, teachers may introduce all three models and assign the whole exercise, or present one model at a time and assign only the five questions based on that model. The students may use the distance table in their textbooks or Visual N° XI/1.

The oral reading of these questions and answers during the checking process is the most important activity in the exercise procedures.



### 90. Jeux: Départ/Arrivée (*Livre*, pp. 131-132.)

**Objectives:** a) to use the distance table in a game context; b) to review and expand knowledge of the geography of Quebec; c) to develop problem-solving skills.

**Procedures:** The question and answer patterns for the four versions of this game are provided in the textbook. The easiest game is *Jeu N° 1*. Game N° 4 is also a one-step problem, but it has been listed in fourth place due to the fact that the students must use the past tense of PARTIR in the answer. Games N° 2 and N° 3 may be difficult for young or slow students since they require two-step solutions. Incidental vocabulary such as *d'où, en passant par, par où, etc.* may require some explanation or translation. It is left to the teacher's discretion to select which versions of the game to attempt with his/her classes.



### 91. Fais des phrases (*Livre*, p. 132)

**Objectives:** a) to introduce and practise the expression *plus près de . . . . que de . . . .*; b) to review and expand knowledge of the geography of Quebec.

**Procedures:** Using the distance table, the students make up sentences starting with the name of one of the cities listed in the resource box for this exercise, and complete the statement with the names of any two cities of their choice (from the distance table); e.g. *Montréal est plus près de Québec que de Val-d'Or*. The rest of the students listen closely to the statement and check their tables to see if the statement is true. The teacher asks for confirmation or correction: *Est-ce que c'est vrai, Sandra?* The answer may be



simply: *Oui, c'est vrai*, or *Oui, Montréal est plus près de Québec que de Val-d'Or*, or *Oui, Montréal est à 240 km de Québec et à 550 km de Val-d'Or*, or (if the statement is incorrect) *Non, Montréal est plus près de . . . que de . . .* (reversing the order of the cities named in the original statement).

**X** **Excursion 19:** *Table des distances des villes de ma province* (Livre, p. 132)

**Objectives:** a) to practise using a local distance table; b) to review and expand knowledge of the geography of the students' own province; c) to practise language skills learned in this *Phase*.

**Procedures:** Although the instructions in the textbook suggest that this project be used as a partner activity, if enough provincial maps were available, several students or the whole class could participate in question/answer games and activities based on these distance tables.

## PHASE E

### ÊTES-VOUS PRÊTS?



**A. Quelques villes du Canada** (Livre, pp. 133 and Tape)

**Objectives:** to acquaint students with the French pronunciation of the names of certain Canadian cities.

**Procedures:** This is a simple repetition exercise as indicated by the tapescript instructions. With a few obvious exceptions (*Montréal, Québec, Gaspé, Saint-Jean*) the students need not use the French pronunciations of the names of cities unless they wish to do so. The purpose of this exercise is merely to ensure that they will understand these names when they hear them spoken by a native French speaker.

**Tapescript: Quelques villes du Canada**

Répète après le modèle.

Yellowknife	Saskatoon	Québec
Whitehorse	Régina	Frédéricton
Victoria	Winnipeg	Halifax
Vancouver	Toronto	Charlottetown
Edmonton	Ottawa	Gaspé
Calgary	Montréal	Saint-Jean



**B. Écoute puis répète** (Livre, pp. 133-134-135 and Tape)

**Objectives:** a) to introduce well-known cities across Canada with reference to a particular point of interest for each; b) to provide pronunciation models for new vocabulary.

**Procedures:** This illustrated exercise is designed to prepare students for subsequent work with reference to a map of Canada. The students are expected to look at each photograph in turn, listen to the recorded reading of its caption, and then read the caption aloud. When the recorded exercise has been done, the students may be asked to read the captions once more to ensure that they are able to do so without the help of the

recorded model. Rather than simply read these captions in numerical sequence, the students could be invited to name one of the tourist attractions mentioned in a caption (e.g. *La Vieille Horloge*), and call upon a classmate to identify the photograph by number and read the complete caption (e.g. *Photo N° 6: La Vieille Horloge à Halifax*). Alternatively, one student could name a city and call upon a classmate to identify the photograph by number and read the complete caption. This approach to the recognition reading exercise provides an effective preparation for Exercises C and D which follow.

**Tapescript:** Regarde ces photos. Écoute puis répète la légende sous chaque photo.

*Commence:*

1. Le *Stampede* à Calgary.
2. La maison *Province House* à Charlottetown.
3. Le Centre aquatique du Commonwealth à Edmonton.
4. La rivière Saint-Jean à Frédéricton.
5. La belle cathédrale en bois à Gaspé.
6. La Vieille Horloge à Halifax.
7. Le Jardin des merveilles au parc Lafontaine à Montréal.
8. La Colline du Parlement à Ottawa.
9. Le Château Frontenac à Québec.
10. Le Centre des Arts à Régina.
11. La Tour Cabot sur la colline de *Signal Hill* à St-Jean-de-Terre-Neuve.
12. Les beaux ponts de Saskatoon.
13. La Tour CN à Toronto.
14. *Stanley Park* à Vancouver.
15. Des mâts totémiques à Victoria.
16. Whitehorse: la capitale du Yukon.
17. Le bateau *Paddlewheel Queen* à Winnipeg.
18. Yellowknife: la capitale des Territoires du Nord-Ouest.



**C. Écris le nom de la ville.** (*Cahier*, pp. 97-98)

**Objectives:** a) to practise reading comprehension; b) to associate certain tourist attractions with the Canadian cities in which they are found.

**Procedures:** As the instructions for this exercise state, the students are expected to use their textbooks as a reference for the information and spellings required to complete this written exercise. The exercise could, however, serve as a general information quiz if the teacher or students wish to use it in this way after the written work has been done and checked. To use it as an information quiz, the resource words could be written on the chalkboard in random order, and the students could be asked to complete sentences from the exercise (with workbooks closed) as a classmate reads the incomplete statements from his/her workbook. Alternatively, the teacher could provide mimeographed copies of the workbook exercise, and have the students do the exercise with reference to the chalkboard resource list only.



**D. Regarde les photos et réponds** (*Livre*, p. 135 and Tape)

**Objectives:** a) to develop listening comprehension and oral expression; b) to associate famous tourist attractions with certain Canadian cities; c) to review various forms of the present tense of ÊTRE; d) to review the use of the preposition *à* with the names of cities.

**Procedures:** As stated in the instructions in the tapescript, the students should be allowed to refer to the pictures and captions in their textbooks as they perform this exercise. As a follow-up activity, students who want to attempt the exercise without the support of textbooks may be allowed to do so. Used in this way, the exercise becomes a test of general knowledge as well as listening and speaking.

It may be advisable to remind students that questions asked with *Je* are to be answered with *Tu* (not *Vous*), and those asked with *Vous* are to be answered with *Nous* (not *Je*).

If students have difficulty in finding the required information in their textbooks quickly enough to permit them to respond in the timed pause on the recording, the teacher may announce the number of the appropriate photograph in the textbook immediately after the recorded question has been spoken. For example:

TAPE: *Je regarde un spectacle de marionnettes au parc Lafontaine.  
Où est-ce que je suis?*

TEACHER: *Photo numéro sept.  
(Pause for students' answer)*

TAPE: *Tu es à Montréal.*

The linguistic challenge in this exercise which may require preparatory or remedial work is the manipulation of the various forms of the verb ÊTRE and of the subject pronouns with this verb. A rapid survey of the tapescript reveals that the students must be able, not only to transform *tu es* to *je suis*, etc., but they are expected to produce subject pronouns to replace nouns used in some of the questions (e.g. *Où est cette cathédrale en bois? Elle est à Gaspé.*) In addition, the last question is asked with *c'est*, and must be answered with *c'est*. One other point to note is that some answers begin with *Oui* or *Non*, but in other answers the use of *Oui* or *Non* would be incorrect. Pre-teaching on some or all of these linguistic challenges is left to the teacher's discretion since the need will depend on the abilities of the students.

**Tapescript:** Regarde les photos aux pages 133, 134 et 135 de ton livre et réponds à ces questions. Répète toujours la réponse enregistrée.

*Modèle: Je regarde les animaux de Stanley Park.  
Dans quelle ville est-ce que je suis?  
-Tu es à Vancouver.*

*Commence:*

1. Je regarde le Jardin des merveilles au parc Lafontaine.  
Où est-ce que je suis?  
-Tu es à Montréal.
2. Voilà une photo de mes parents près de la Vieille Horloge.  
Où est-ce qu'ils sont?  
-Ils sont à Halifax.
3. Mon professeur visite la capitale des Territoires du Nord-Ouest.  
Est-ce qu'il est à Yellowknife?  
-Oui, il est à Yellowknife.
4. Ma sœur est sur le bateau *Paddlewheel Queen*.  
Où est-elle?  
-Elle est à Winnipeg.
5. Nous voilà au fameux *Stampede*.  
Est-ce que nous sommes à Whitehorse?  
-Non, vous êtes à Calgary.



6. Des touristes visitent le Centre des Arts.  
Est-ce qu'ils sont à Saskatoon ou à Régina?  
–Ils sont à Régina.
7. Vous regardez la Tour Cabot sur la colline de *Signal Hill*.  
Où est-ce que vous êtes?  
–Nous sommes à St-Jean-de-Terre-Neuve.
8. Je vois beaucoup de mâts totémiques dans ce beau parc.  
Où est-ce que je suis?  
–Tu es à Victoria.
9. Ma cousine visite la maison *Province House*.  
Est-ce qu'elle est à Ottawa?  
–Non, elle est à Charlottetown.
10. Ma tante et mon oncle sont dans le restaurant de la Tour CN.  
Où est-ce qu'ils sont?  
–Ils sont à Toronto.
11. La Colline du Parlement, est-ce qu'elle est à Toronto?  
–Non, elle est à Ottawa.
12. Le Château Frontenac, est-ce qu'il est à Ottawa ou à Québec?  
–Il est à Québec.
13. Mes grands-parents regardent de beaux ponts.  
Est-ce qu'ils sont à Calgary?  
–Non, ils sont à Saskatoon.
14. Regarde les photos dans ton livre. Il y a une belle cathédrale en bois. Où est cette cathédrale en bois?  
–Elle est à Gaspé.
15. Quelle ville est près de la rivière St-Jean? Est-ce que c'est St-Jean-de-Terre-Neuve ou Frédéricton?  
–C'est Frédéricton.

## PARTEZ!



### **P** Presentation “*Le Canada*” (Livre, p. 136 and Tape)

**Procedures:** Using a large map of Canada, the teacher may make a few simple statements about the directional relationships between pairs of selected cities: *Regardez la carte du Canada. Voilà la ville de . . (A) . . et voilà la ville de . . . (B). (A) est au nord (au sud, à l'est, à l'ouest) de . . (B) . .* Care should be taken to select cities which are more or less directly north, south, east or west of each other since it would complicate the lesson unnecessarily to introduce directions such as *au nord-est, au sud-ouest*, etc. It is also suggested that the teacher begin by making reference to cities which are likely to be known to the students, perhaps starting with their own city or town.

Textbooks remain closed, and the students look at the map as the recording is played. Then texts are opened and the students read aloud the short presentation context. The last line of this context invites the students to locate other Canadian cities. As they point out these cities on the map, they should be asked questions, or encouraged to make statements, concerning the directional relationships between the selected city and others to the north, south, east or west. In the course of this exploitation of the presentation context the teacher should take the opportunity to develop *Observation 17* as suggested below.

**Tapescript:** “Le Canada”

Voilà une carte du Canada. Le Canada est un très grand pays. Regardez la carte.  
 Est-ce que Victoria est à l'est ou à l'ouest de Halifax?  
 Victoria est à l'ouest de Halifax, bien sûr!  
 Maintenant, trouvez Yellowknife. Est-ce que Yellowknife est au sud de Calgary?  
 Mais non, voyons! Yellowknife est au nord de Calgary!  
 Est-ce que vous pouvez situer d'autres villes canadiennes?

**OBS. 17 Observation 17** (*Livre*, p. 137)

**Objectives:** a) to teach the names of the four principal compass points with the definite article; b) to teach the forms *au/à l'* as used with the four principal compass points to express directional relationships.

**Procedures:** As suggested in the procedures for teaching the presentation context, this lesson evolves naturally out of the students' attempts to situate cities in terms of their directional relationships to other cities. The teacher draws the vertical and horizontal arrows on the chalkboard and labels them N, S, O, and E, stating: *Voilà le nord, le sud, l'ouest, et l'est. Qu'est-ce que c'est?* (Pointing to the N). A student responds: *C'est le nord*. Teacher: *Est-ce que c'est le nord?* (Pointing to the S). Answer: *Non, c'est le sud*. Then, when each of the new nouns has been mastered with the definite article, the teacher asks: *Quelle ville est au nord de Calgary?* (writing *au nord de* above the N on the chalkboard. This procedure is continued until the four compass points have been used with the prepositional determiner, and all have been transcribed on the chalkboard diagram. After sufficient oral practice in using these new phrases, the students' attention is directed to the *Observation* in their textbooks, and they are reminded that *le* becomes *au*, but *l'* becomes *à l'* in expressions such as *au nord de* or *à l'est de* as shown in the tabulation in the lower part of the *Observation* box.

**92. Écris:** (*Cahier*, pp. 98-99)

**Objectives:** a) to review and practise the cardinal points of the compass in writing; b) to review and practise the correct use of *au/à l'* with the cardinal points of the compass in writing; c) to develop map-reading skills involving perception of the directional relationship between two given points.

**Procedures:** The model and resource box should minimize the need for complex explanations or pre-teaching of this exercise. The students should be informed, however, that they are expected to begin their sentences with the name of the first city named in each item of the exercise, and that they should locate the second city in terms of its *general* direction from the first. For example, if a city is both north and west of another, they must choose whether to use *au nord de* or *à l'ouest de* according to which is the more obvious from the map. Allowance should be made for any reasonable interpretations during the checking process.

**93. Jeu** “Les capitales canadiennes” (*Livre*, p. 138)

**Objectives:** a) to review the linguistic elements and concepts introduced in this *Phase*; b) to identify the capital cities in Canada; c) to provide a game context in which to apply linguistic and geographical skills and knowledge.

**Procedures:** The capital cities of Canada are identified on the map (textbook, page 136) by special symbols (see map key). For this game, the name of each of these cities is written on two separate strips of paper or light cardboard. One complete set of these cards is placed in one container, and an identical set is placed in a separate container.

The class is divided into two teams, and the members of these teams take turns in going to the containers and drawing a city name card from each. The player in the illustration in the textbook has drawn Victoria and Winnipeg. He must make a statement describing the directional relationship between these two cities. He may say: *Victoria est à l'ouest de Winnipeg*, or *Winnipeg est à l'est de Victoria*. If his statement is both true and correctly delivered, his team wins a point. Students from the opposing team may steal a player's point if they are able to correct an error in fact or in language. The teacher is the judge. The game may be played with or without reference to the map, although a large map should be visible to the class even if the player at the front of the room is not permitted to look at it.

**X Excursion 20: "Ma famille au Canada" (Livre, p. 139)**

**Objectives:** a) to develop composition skills; b) to use the family and geography themes in a personalized context.

**Procedures:** This composition project is for those students who have relatives living in other Canadian cities. It may be treated as an extension of the family album projects in *Ensembles 1* and *2*, in which the students wrote simple captions for pictures of family members. In this *Excursion* the captions should include mention of the city in which the family members live, and one or two statements about that city—its location, size, tourist attractions, etc. If possible, the family picture (photograph or drawing) should be complemented by a map and/or photographs to support the statements about the city. The visuals for this composition could be presented in a family album format or on a display card. Because visuals are an important complement to the composition, students should be advised several days before the *Excursion* is to be treated in class that they should prepare the photographs, drawings, and maps they would like to use.

Once the participating students have prepared their visuals, the *Excursion* may be introduced in class. The students read aloud the model composition and answer a few comprehension questions about it. (To facilitate this question/answer procedure, the girl making the presentation in the textbook should be given a name.) The questions could be developed as follows: *Quels membres de sa famille est-ce que Francine présente? Où est-ce qu'ils habitent? Où est Vancouver? Trouve Vancouver sur la carte. Est-ce que c'est une grande (petite, belle) ville? Qui sont les enfants sur la photo? Comment s'appelle le parc sur la photo? Pourquoi est-ce que Francine aime son oncle Fred? Où est-ce que Francine habite? Est-ce que Sudbury est près de Vancouver? D'après toi, est-ce que Francine visite souvent la famille de son oncle Fred?* If this kind of preparatory work is done with the entire class it serves as a reading comprehension and discussion activity which has value for all the students, including those who may not go on to prepare a composition of their own.

Students who wish to prepare and present an oral composition without written notes should be encouraged to do so, but most students will likely prefer to prepare a written script which they may either memorize, use as a reference during their oral presentation, or read aloud. Since writing skills are still limited at this stage, the students should be advised to use the composition in the textbook as a model which they may adapt and use as a resource for sentence patterns and vocabulary. They should also be permitted to use other *Bonjour Canada!* textbook or workbook sources for vocabulary, structures and language concepts which they may need to personalize the model composition.



All written work should be checked by the teacher, and all students who wish to give an oral presentation should be heard. If a large number of students attempt this *Excursion* their oral presentations should be scheduled over several periods rather than in one or two lessons since boredom could develop if too many were heard at one time. An alternative solution to the problem of scheduling a large number of oral presentations could be the use of a tape recorder. Individuals could record their oral compositions (always beginning with *Je m'appelle . . . . .*), and the teacher could hear them at his/her convenience. Another way to select students for oral presentations in class is to have those who are ready to speak place their names in a container from which the teacher draws one or two names each day until all have been heard.

At the teacher's discretion, bonus marks could be awarded for this kind of optional activity. The marks awarded could be determined by the amount of information in the composition, the quality of the language performance, the type of delivery (e.g. without notes, with occasional reference to notes, reading from a script).



**X Excursion 21:** "*Où sont ces monuments?*" (*Cahier*, pp. 100-101)

**Objectives:** a) to acquaint students with famous landmarks around the world; b) to encourage family members to participate in the students' French program.

**Procedures:** This optional activity should, if possible, be shared by the students' parents, older brothers or sisters, or other relatives and friends. It should, however, be left to the students to decide whether or not to ask relatives or friends to participate. Some students may prefer to research the answers alone, using an encyclopedia.

While the matching quiz may be done with the help of relatives or friends, the student should write the captions for the photographs himself/herself.

## PHASE F

### ÊTES-VOUS PRÊTS



**A. Écris:** (*Cahier*, p. 102)

**Objectives:** a) to review the *graphies* for the sounds [ə], [u], [wa]; b) to practise the *graphies* for these sounds in meaningful contexts.

**Procedures:** To introduce this exercise, the students should read aloud the words in the *Rappel* box in the textbook, and identify the letters which produce each of the three featured sounds. The workbooks should then be opened at the exercise, and some or all of the sentences should be read aloud with oral spelling of the missing letters in the words containing the featured sounds. The exercise is then written by the students as an independent assignment.

During the correction process, pairs of students read aloud the short dialogues, and the words containing the featured sounds are written on the chalkboard to serve as a model for the correction of written work.

**PARTEZ!****P** **Presentation:** *Graphie 1* (Livre, p. 141)

**Procedure:** The teacher simply asks a competent student to read from the chalkboard: *un bon camion*, and another student goes to the chalkboard to underline the letters which are pronounced [ɔ̃]. If necessary, a few more words such as: *mon crayon*, *ton poisson* may be written on the chalkboard for oral reading and underlining of the sound [ɔ̃].

**94. Écris** (*Cahier*, p. 103 and Tape)

**Objectives:** To establish the correct pronunciation of the sound [ɔ̃] in words which contain that sound with the spelling *on*.

**Procedures:** Part A of this exercise is recorded. The intention is to ensure that the students' pronunciation of the words in the resource list is correct before these words are used to complete the sentences in Part B.

Part B of the exercise serves two purposes: 1) it demonstrates comprehension of the sentence contexts and of the words in the resource list, and 2) it provides short conversational exchanges which may be performed orally to provide further practice in pronouncing the sound [ɔ̃] (spelled *on*) in the context of other sounds.

**Tapescript:** Lis les mots de la colonne II. Répète après le modèle enregistré.

*Commence:*

- |            |                  |
|------------|------------------|
| 1. maison  | 7. tout le monde |
| 2. poisson | 8. montre        |
| 3. garçon  | 9. crayon        |
| 4. non     | 10. on           |
| 5. mignon  | 11. ton          |
| 6. content | 12. mon          |

**P** **Presentation:** *Graphie 2* (Livre, p. 141)

As the students read aloud the words *combien* and *pompiers* from a chalkboard copy of the sentences in this *graphie* lesson, the teacher asks other students to go to the chalkboard and underline the letters which produce the [ɔ̃] sound in these words. Then the teacher writes the word *pomme* on the chalkboard, and draws attention to the fact that *om* is *not* pronounced [ɔ̃] in this word. This leads to the explanation that *om* is pronounced [ɔ̃] only when it is followed by b or p. The *graphie* table in the textbook is then noted, and the next exercise is introduced.

**95. Écris** (*Cahier*, p. 104 and Tape)

**Objectives:** a) to practise the pronunciation of the sound [ɔ̃] when it is followed by b or p; b) to practise writing words containing these sounds in combination with others; c) to use these words in contexts designed to demonstrate comprehension.

**Procedures:** Before using the recorded exercise, the students should be given a few minutes to complete the multiple-choice sentences in writing since the recorded exercise provides not only a correction model for the pronunciation of the multiple-choice items, but also a checking model for the completion of the sentences. However, at the teacher's discretion, the recorded exercise could be used as an oral preparation for the written exercise. This approach may be helpful to slower students, and would eliminate the need for intensive preparatory work directed by the teacher.

**Tapescript:** Lis les mots et la phrase. Répète après la réponse enregistrée.

*Modèle: (pompiers/nombres/combien)*  
*Quel est le numéro des pompiers?*

*Commence:*

1. (compter/comparer/nombre)  
Est-ce que tu peux compter de mille à un million?
2. (compare/complète/compte)  
Complète cette phrase avec le mot correct.
3. (nombreuse/nombres/compositions)  
Avec les chiffres 7 et 1, je peux écrire les nombres 71 et 17.
4. (comparaison/compare/pompiers)  
Six est plus grand que trois. C'est une comparaison.
5. (pompiers/compositions/compter)  
Est-ce que tu aimes les compositions orales?
6. (compare/complète/combien)  
Combien de crayons est-ce que tu as?



#### 96. Écris: (*Cahier*, p. 105)

**Objectives:** a) to use the new decoding skill to read unfamiliar words containing the sound [o]; b) to develop perception of the meanings of new words through recognition of their similarity to corresponding English words (cognates).

**Procedures:** The recording for Part A of this exercise serves to confirm or correct the students' oral reading of the new words. Since this is a test of the students' ability to decode the *Graphies omp* and *omb*, there should be no pre-teaching of this exercise except to ensure that the procedures are understood.

Part B of the exercise serves to check comprehension of the new vocabulary. The students have another opportunity to pronounce the new words when Part B is checked orally.

**Tapescript:** A. Lis et répète après l'enregistrement.

- |              |                  |
|--------------|------------------|
| 1. une bombe | 4. un pompon     |
| 2. une tombe | 5. une tombola   |
| 3. une pompe | 6. une trompette |



#### **X** Excursion 22: "*L'intrus*" (*Cahier*, p. 106)

**Objectives:** a) to use the appropriate spellings of known sounds to complete familiar words; b) to develop auditory discrimination between the sounds [ʊ] and [ã]



**Procedures:** Although the students have had some experience in identifying an item which, because of its meaning, does not belong in a category list, this exercise may require some preliminary explanation and demonstration because, in this case, the “intruder” in each set of three words is the word which contains a nasal vowel sound which is different from that in the other words.

Before assigning the written work on this exercise, the teacher should remind the students that every word contains either the sound [ɔ̃] or the sound [ɑ̃]. For some classes it may be advisable to provide a resource list of the various spellings of these sounds: *on, om, an, en*. Students could also be permitted to use the glossary as a spelling reference if they wish.

Once the three words in each set have been completed in writing, the students should have little difficulty in selecting *l'intrus* and transcribing it on the line provided, since the spellings provide helpful clues. However, it is the oral reading of this exercise which will reveal mastery or confusion with regard to the sounds produced by the spellings *an, en, on, om* in these words. For this reason, a recording is provided to confirm or correct the students' oral reading, and to check their choice of *l'intrus* in each case.

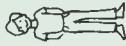



**Part Five**

**Cahier**

Phase A

ÊTES-VOUS PRÊTS?

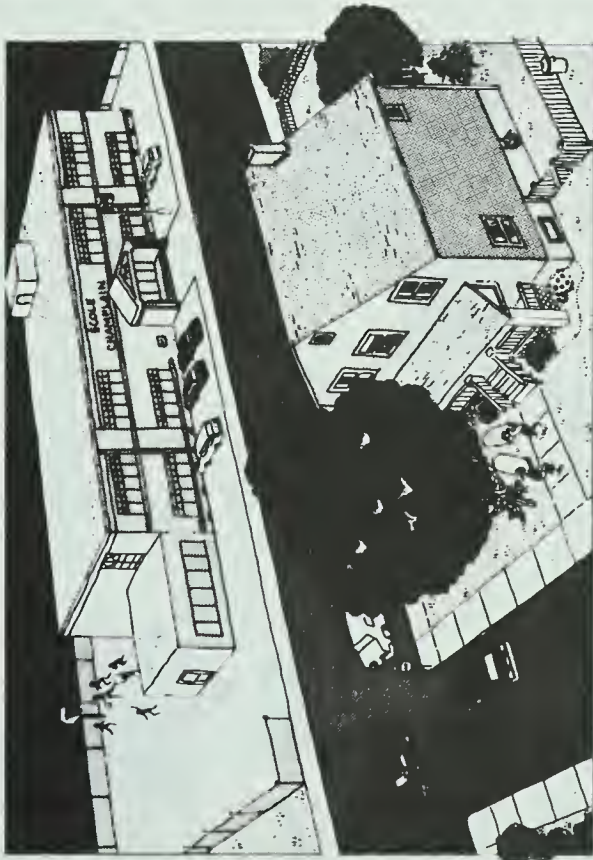
A. Coche la bonne réponse.

Modèle: Ils s'appellent André et Michèle.			
A	B	C	D
			
Il s'appelle ...	Elle s'appelle ...	Ils s'appellent ...	Elles s'appellent ...
		✓	
	✓		
		✓	
✓			✓
	✓		
			✓
		✓	
✓	✓		
	✓		
		✓	
			✓
	✓		
✓			
			✓



PARTEZ!

5. Complète:



Modèle: Il y a cinq oiseaux dans l'arbre.

RESSOURCES

dans	le stationnement de l'école la rue l'arbre la maison
devant derrière	la maison l'arbre l'école

1. Il y a un arbre devant la maison.

2. Il y a trois autos dans la rue.

3. Il n'y a pas d'oiseaux dans la rue (dans la maison, derrière la maison, etc.)

4. Il y a deux enfants devant la maison.

5. Il n'y a pas d'arbres devant l'école (dans la rue, etc.)

6. Il y a quatre autos dans le stationnement de l'école (devant l'école).

7. Il y a deux arbres derrière la maison.

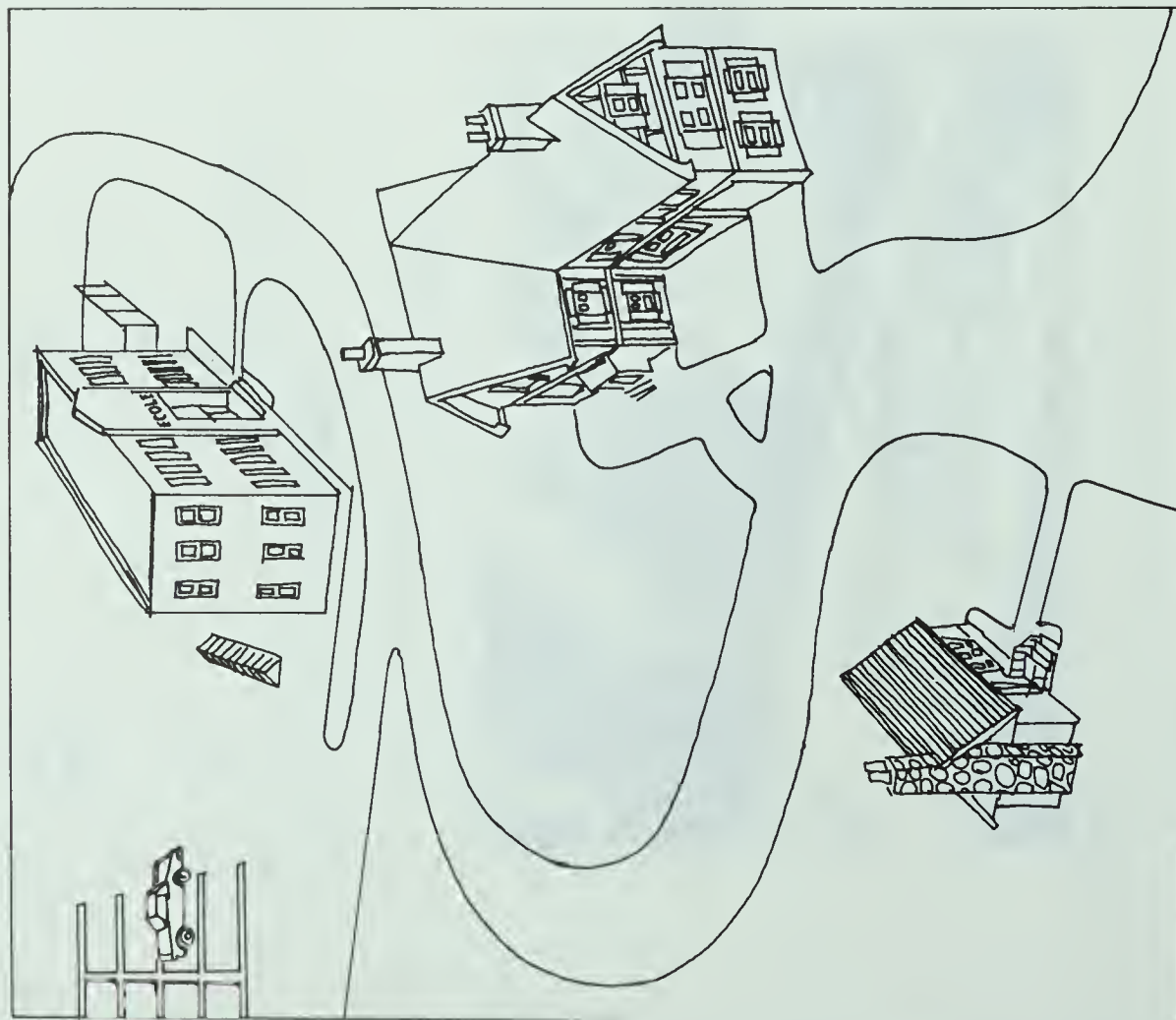
8. Il n'y a pas d'enfants dans la rue (derrière la maison, etc.)

9. Il n'y a pas d'autos derrière l'école (derrière la maison, etc.)

10. Il y a six enfants derrière l'école.



## Projet pour artistes



Écris les phrases et complète le dessin.

1. petite maison. / Il / quatre / y a / derrière / arbres / la

Il y a quatre arbres derrière la petite maison.

2. y a / six / école. / le stationnement / Il / dans / enfants / de l'

Il y a six enfants dans le stationnement de l'école.

3. n'y / arbres. / grande / pas d' / Devant / il / a / maison / la

Devant la grande maison il n'y a pas d'arbres.

4. bicyclettes / derrière / Il y / deux / l'école. / a

Il y a deux bicyclettes derrière l'école.

5. Il y a / petite / enfants / devant / la / deux / maison.

Il y a deux enfants devant la petite maison.

6. rue. / autos / Il / deux / une / motocyclette / y a / et / dans la

Il y a une motocyclette et deux autos dans la rue.

7. un / la / derrière / y a / maison. / arbre / Il / grande

Il y a un arbre derrière la grande maison.

8. trois / y / Il / oiseaux / l' / dans / a / arbre. /

Il y a trois oiseaux dans l'arbre.

dessin (m) drawing

## Phase B

### 10. Verbe AVOIR Devine et complète.



Modèle: SNAOV

*Nous avons un cheval.*

1. VAEZ



*Vous avez une souris blanche.*

2. IA



*J'ai une caniche.*

3. NTO



*Ils ont un lapin.*

4. A



*Il a une perruche.*

5. ANSOV



*Nous avons un chat.*

6. SA



*Tu as un poisson rouge.*

7. A



Nous, on a un hamster.

### 11. Attention à ne et n', de et d'.

Complète:

Modèle: J'ai deux frères, mais je n'ai pas de sœurs.

1. Il a une cousine, mais il n'a pas de cousins.

2. Nous avons deux grands-mères, mais nous n'avons pas de grands-pères.

3. Elle a des photos, mais elle n'a pas d'album.

4. Ils ont une fille, mais ils n'ont pas de fils.

5. Tu as deux tantes, mais tu n'as pas d'oncles.

6. Vous avez un chien, mais vous n'avez pas de chat.

7. Elle a une mobylette, mais elle n'a pas d'auto.

8. Il a quatre valets, mais il n'a pas de rois.

9. J'ai cinq cahiers, mais je n'ai pas de livres.

10. J'ai beaucoup d'amis, mais je n'ai pas d'argent.

#### RESSOURCES

auto  
argent  
cousins  
rois  
grands-pères  
album  
livres  
sœurs  
fils  
chat  
oncles

#### RESSOURCES

berger allemand  
chat  
cheval  
perruche  
lapin  
poisson rouge  
hamster  
saint-bernard  
caniche  
souris blanche



12. A. Complète:

RESSOURCES

ne	n'
de	d'
je	j'
ce	c'
que	qu'

- Georges: Est-ce que c' est ton hamster?  
Annette: Non, c' est le hamster de mon cousin Raymond
- Gabrielle: C' est un très grand cheval. Est-ce qu' il est méchant?  
Luc: Non, mais il n' est pas très gentil.
- Mme Bolduc: Moi, j' ai un petit serin.  
Mme Caron: Et moi, je n' ai pas d' oiseau parce que j' ai un grand chat persan.
- André: Pourquoi est-ce que tu n' as pas de chien?  
Claire: J' adore les chiens, mais j' ai un chat qui n' aime pas beaucoup les chiens.
- Louise: Mon cousin n' a pas d' animaux chez lui  
Philippe: Pourquoi pas? Est-ce qu' il a des allergies?  
Louise: Non, il n' a pas d' allergies. Il déteste les animaux.
- Denise: Bonjour, monsieur. Est-ce que vous avez des poissons rouges?  
M. Garneau: Non, je n' ai pas de poissons.  
Voix: PAS de POISSONS! PAS de POISSONS!  
Denise: Qui parle?  
M. Garneau: C' est une perruche. Elle parle très bien, n' est-ce pas?  
Denise: Oh oui! Combien est-ce qu' elle coûte?  
M. Garneau: Cinq dollars et vingt-cinq cents. Ce n' est pas cher.  
Denise: Non, mais je n' ai pas assez d' argent.  
M. Garneau: Ah, c' est dommage!

- Paul: C' est ta souris blanche?  
Marie: Ce n' est pas une souris!  
Paul: Qu' est-ce que c' est, alors?  
Marie: C' est une gerboise!

12. B. Écris le numéro de la conversation sous chaque image et identifie la personne qui parle.

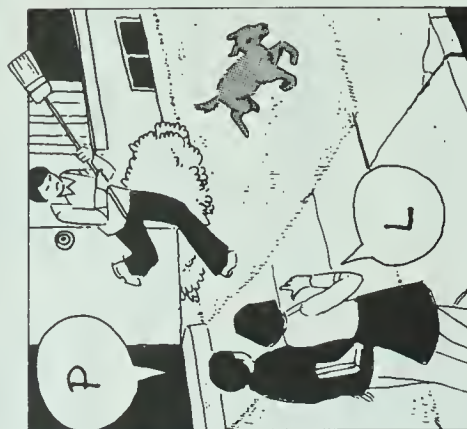
Modèle:



Conversation No. 7



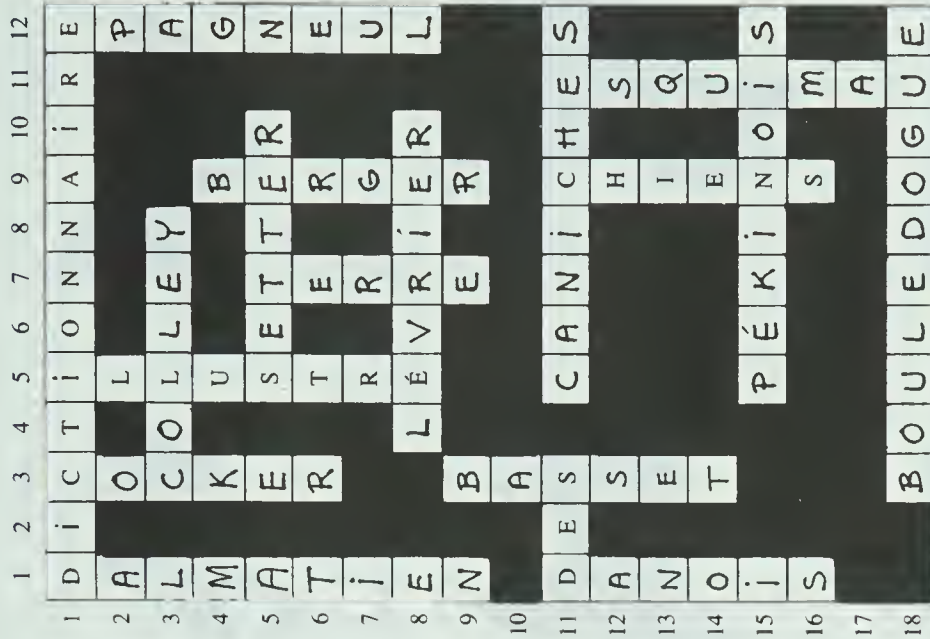
Conversation No. 1



Conversation No. 5



Mots croisés



Complète:

1. DICTIONNAIRE

3.



un collie

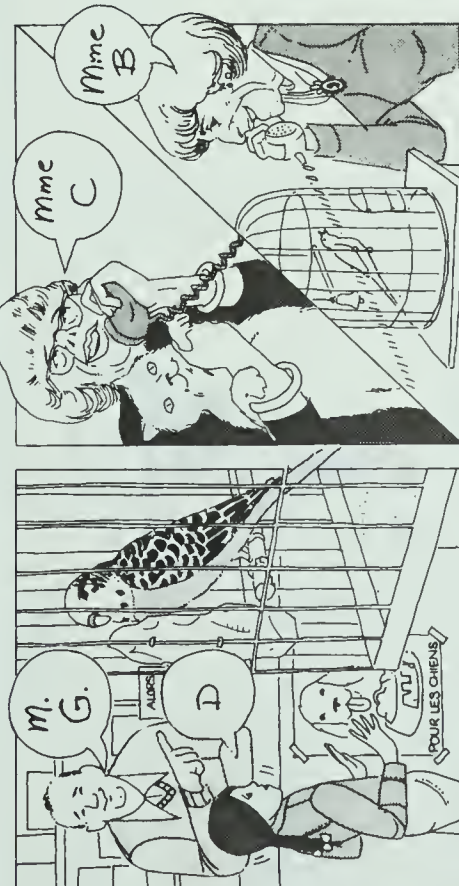
HORIZONTALEMENT

5.



un setter

18/11



Conversation No. 6

Conversation No. 3



Conversation No. 2

Conversation No. 4



HORIZONTALEMENT (suite)



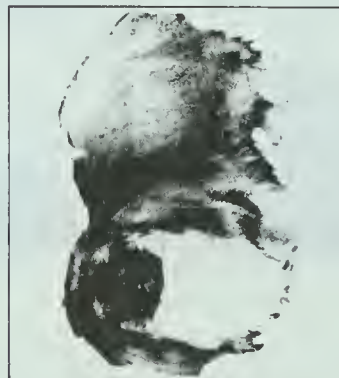
8.

un lévrier



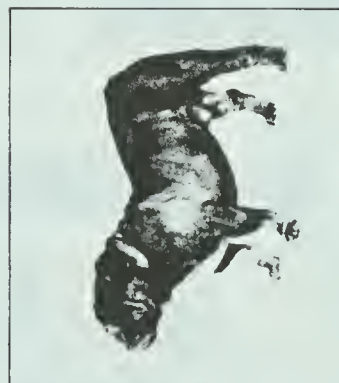
11.

DES caniches



15.

un ypékinois



18.

un bouledogue

VERTICALEMENT



1.

un dalmatien



1.

un danois

VERTICALEMENT (suite)



3.

un cocker



3.

un basset



7.

5. ILLUSTRÉ



9.

un berger allemand

un terre -neuve



11.

un chien esquimaux



12.

un épagnul



# Phase C

## 14. Complète:

Modèle: Monsieur Cloutier a trois enfants.

- Mon cousin a deux chiens.
- Et vous, est-ce que vous avez un chien?  
— Non, nous n'avons pas d'animaux.
- Henri a cinq poires, Lucie a trois pommes.  
Ils ont donc huit fruits en tout.
- Est-ce que tu as une pêche ou une prune?  
— Une prune.
- C'est à mon tour de jouer.
- Pourquoi est-ce que tu aimes jouer avec Dominique?  
— Parce qu'elle est gentille.
- Deux fois six font douze.
- Quatorze moins onze égale trois. C'est une soustraction.

### RESSOURCES

cousin  
ou  
tour  
Cloutier  
vous  
jouer  
Pourquoi  
nous  
soustraction  
tout  
douze

## 15. PREMIÈRE PARTIE: Complète les phrases de la colonne A avec les segments de la colonne B.

A

Modèle: Toi, tu es plus petit que moi.

1. Voilà, trois boîtes de poires.

2. Mademoiselle Langlois est plus grande que toi.

3. Au revoir, Françoise.  
Écris-moi une carte postale.

4. Trois fois vingt et un égale soixante-trois.

5. Voilà le drapeau québécois.

6. Moi, je choisis une gerboise.

7. Les mots croisés sont dans la boîte numéro trois.

B

choisis une gerboise

sont dans la boîte numéro trois.

égale soixante-trois.

boîtes de poires.

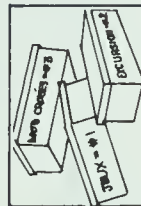
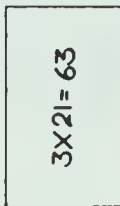
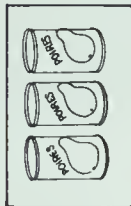
plus petit que moi.

Françoise!

une carte postale.

québécois.

plus grande que toi.



## 15. DEUXIÈME PARTIE: Lis à haute voix les phrases de la première partie.

16. PREMIÈRE PARTIE: Où est "oi"?

Complète ces mots d'après le modèle.

Ajoute oi à chaque mot.



- Modèle: p r e poire
1. t r s trois
2. F r a n ç s e Françoise
3. c h s i s choisis
4. L a n g l s Langlois
5. v l à voilà
6. M a d e m s e l l e Mademoiselle
7. p o u r q u pourquoi
8. r roi
9. s x a n t e soixante
10. a u r e v r au revoir

16. DEUXIÈME PARTIE: Lis ces mots à haute voix.

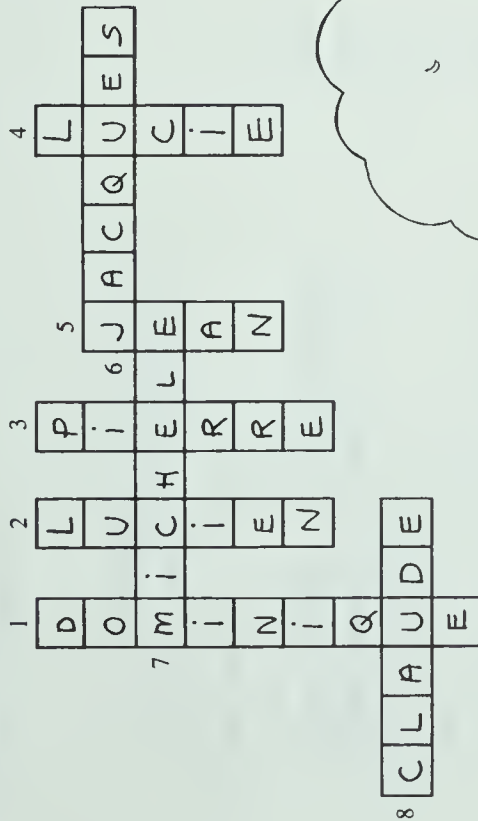
Phase A

ÊTES-VOUS PRÊTS?

- A. Est-ce que je parle à Robert ou à Julie?  
Écoute la phrase et coche dans la bonne colonne.

	 ROBERT	 JULIE
Modèle N° 1. Tu es mignonne.		✓
Modèle N° 2. Tu es bête.	✓	✓
1	✓	
2		✓
3		✓
4	✓	✓
5	✓	
6	✓	✓
7	✓	✓
8		✓
9		✓
10	✓	
11	✓	✓
12	✓	

18. Noms croisés: Qui est-ce?



1. Elle a quatre grands frères.
2. Il est plus petit que son frère Claude.
3. Sa femme s'appelle Lucie.
4. Elle est presque aussi grande que son mari.
5. Il ressemble beaucoup à sa sœur.
6. Il est un peu plus grand que Claude.
7. Elle a un frère jumeau.
8. Il aime bien son petit frère et sa petite sœur.

20. Qu'est-ce que tu entends?  
Coche la bonne réponse.

Modèle N° 1. a) ☐ amusant      Modèle N° 2. a) ☒ jeune  
b) ☒ amusantes      b) ☒ jeunes  
c) ☐ amusants

1. a) ☒ drôle      7. a) ☐ gentille  
b) ☒ drôles      b) ☐ gentilles  
c) ☐ drôles      c) ☒ gentil
2. a) ☐ amusante      8. a) ☒ bon  
b) ☒ amusants      b) ☐ bonnes  
c) ☐ amusantes      c) ☒ bons
3. a) ☒ grand      9. a) ☒ riche  
b) ☐ grande      b) ☒ riches  
c) ☒ grands      c) ☐ riches
4. a) ☒ rouges      10. a) ☒ méchant  
b) ☒ rouge      b) ☐ méchante  
c) ☐ rouge      c) ☐ méchantes
5. a) ☐ mignons      11. a) ☒ content  
b) ☒ mignonnes      b) ☐ contente  
c) ☒ mignonne      c) ☒ contents
6. a) ☐ idiots      12. a) ☐ intelligent  
b) ☐ idiote      b) ☒ intelligentes  
c) ☒ idiot      c) ☐ intelligentes



23. Complète. **La famille Langlois**

Modèle: Jacques / Pierre.  
Jacques est le fils de Pierre.

1. Lucie / Dominique.  
Lucie est la mère de Dominique.

2. Michèle / Lucien.  
Michèle est la sœur de Lucien.

3. Jacques et Jean / Claude.  
Jacques et Jean sont les frères de Claude.

4. Michèle / Pierre et Lucie.  
Michèle est la fille de Pierre et Lucie.

5. Jean / Dominique et Michèle.  
Jean est le frère de Dominique et Michèle.

6. Pierre / Jacques.  
Pierre est le père de Jacques.

RESSOURCES		
est sont	le la l' les	de ↓ père parents fils enfants sœur(s) mari frère(s) mère femme fille(s)

7. Pierre et Lucie / Jean et Dominique.  
Pierre et Lucie sont les parents de Jean et Dominique.

8. Lucie / Pierre.  
Lucie est la femme de Pierre.

9. Michèle et Dominique / Claude.  
Michèle et Dominique sont les sœurs de Claude.

10. Claude et Michèle / M. et Mme Langlois.  
Claude et Michèle sont les enfants de M. et Mme Langlois.

11. Pierre / Lucie.  
Pierre est le mari de Lucie.

12. Jean / Pierre et Lucie.  
Jean est le fils de Pierre et Lucie.

## 24. Problèmes de logique

Complète: (N'oublie pas *un* ou *une*.)

Modèle: Guy est le frère de Sylvie.

Guy a donc une sœur.  
(cousine / sœur / tante)

1. Gérard est le cousin de Jacqueline.

Gérard a donc une cousine.  
(sœur / mère / cousine)

2. Hélène est la sœur de Paul.

Hélène a donc un frère.  
(fils / frère / oncle)

3. Cette forme géométrique a trois côtés.

C'est donc un triangle.  
(carré / rectangle / triangle)

4. Ce monsieur a \$20 000 000.00.

C'est donc un millionnaire.  
(professeur / millionnaire / grand-père)

5. Monsieur Rivard est le père de Jean-Pierre.

Monsieur Rivard a donc un fils.  
(fils / fille / grand-père)

6. C'est un cahier de photos.

C'est donc un album.  
(album / diapositive / film)

7. Madame Dubé est la sœur de Monsieur Simard.

Monsieur Simard est le père de Jean.

Jean a donc une tante.  
(frère / tante / oncle)

8. Claude est le frère de Michèle.

Claude est donc un garçon.  
(garçon / fille / femme)

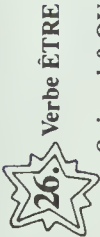
9. Claude est la cousine de Michel.

Claude est donc une fille.  
(tante / garçon / fille)

10. Monsieur Jacques Gagnon est le père de Monsieur Yves Gagnon.

Monsieur Yves Gagnon est le père d'Alain.

Alain a donc un grand-père.  
(cousin / grand-père / oncle)



Qui parle? OU A qui ou de qui est-ce qu'on parle?  
Devine et complète.

<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	
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Modèle: USIS MI(NONG)	pe suis mignon
TSE PE (ITTE)	1. Elle est petite.
MEMSSO AM (SUNTAS)	2. Nous sommes amusants.
TSEË GE (TNLIS)	3. Vous êtes gentils.
NOST GR (NSAD)	4. Ils sont grands.
SSIU CO (TNETNE)	5. Je suis contente.
SE MÉ (HCNAT)	6. Tu es méchant.



# LABYROT

A. Trouve les 16 mots dans la grille. Un chiffre dans un carré signale la première syllabe du mot et représente aussi le nombre de syllabes dans le mot.

B. Écris les 16 mots dans la liste à la page suivante.

grille (F) grid

	A	B	C	D	E	F	G
1	4 Té	2 Bon	pli ↑	5 Mul	mal ←	ni ←	coup
2	jour	lé →	ti	ca	3 A	2 Beau	Mil
3	sion ←	vi →	quoi ↗	lo ↑	tion	lion	té
4	fé ↓	Pour	mètre	3 Ki	ver →	si	naire
5	té	Ca	dien	ni ↙	gent ↙	çois ←	2 Fran
6	moi ↓	ria	sin	na ↗	U	li ↗	tent ↑
7	selle	Made	3 Ca	2 Cou	tel ←	4 In	2 Con



Modèle: 1A television

1B Bonjour

4B Pourquoi

7B Mademoiselle

1D Multiplication

4D Kilomètre

7C Canadien

2E Animal

5B Cafétéria

7D Cousin

2F Beaucoup

5G François

7F Intelligent

2G Millionnaire

6E Université

7G Content

## Phase B

### 30. Mon ami

A. Complète avec est ou a.

JE VOUS PRÉSENTE MON AMI MARCEL

Modèle: Il a une sœur. Elle est plus grande que lui.

1. Il est élève à l'école St-Alphonse.

2. Sa sœur est professeur de guitare.

3. Elle a beaucoup d'élèves.

4. Marcel a aussi deux frères, Martin et Paul.

5. Il est plus petit que Martin, mais il est un peu plus grand que Paul.

6. Martin est gentil, mais Paul est méchant.

7. Marcel a un chat siamois.

8. Son chat est méchant et il n' est pas très intelligent.

9. Marcel n' a pas de chien.

10. Son frère Martin a une motocyclette.

11. La famille de Marcel a une petite auto.

12. J'aime beaucoup Marcel. C' est un très bon ami.



B. Lis chaque phrase de la Partie A et répète après la phrase enregistrée.

C. Composition orale: Livre, p. 42

31. Les Bouchard

A. Complète avec Elles sont ou Elles ont.

- 1. Voilà mes amies Lucie et Nicole Bouchard.  
Elles sont gentilles.
- 2. Elles ont une mobylette.
- 3. Elles ont deux autres sœurs, Marie et Louise.
- 4. Elles ont un frère, Jean.
- 5. Elles sont plus petites que lui.
- 6. Je n'aime pas Marie et Louise.  
Elles sont très méchantes.

B. Lis chaque phrase de la Partie A et répète après la phrase enregistrée.



PARTIE A

Teste ta mémoire

Qu'est-ce qu'on dit dans chaque histoire?  
Coche la bonne réponse. Utilise le glossaire.

Modèle: La Belle au bois dormant ...  
\_\_\_ a) a un frère et une sœur.  
☒ b) a un père et une mère.  
\_\_\_ c) a une mère mais n'a pas de père.  
\_\_\_ d) a une gentille grand-mère.

Cendrillon

- 1. Cendrillon a ...  
\_\_\_ a) un père et un grand-père.  
\_\_\_ b) quatre gentilles cousines.  
☒ c) deux demi-sœurs.  
\_\_\_ d) trois belles-mères.
- 2. Dans l'histoire de Cendrillon, il y a ...  
\_\_\_ a) un chat, un chien et une mobylette.  
\_\_\_ b) un loup méchant.  
\_\_\_ c) une fée méchante.  
☒ d) un prince charmant.



demi-sœur (f)	half-sister
belle-mère (f)	stepmother
loup (m)	
fée (f)	

### Le Petit Poucet



3. Les parents du Petit Poucet sont . . .
- ☒ a) très pauvres.
  - ☐ b) très riches.
  - ☐ c) très gentils.
  - ☐ d) très intelligents.
4. Qui veut manger le Petit Poucet et ses six frères?
- ☐ a) Une petite dame très bête.
  - ☐ b) Une souris.
  - ☒ c) Un ogre.
  - ☐ d) Un loup.

### Le Petit Chaperon rouge



5. Le Petit Chaperon rouge . . .
- ☒ a) va chez sa grand-mère.
  - ☐ b) va chez ses grands-parents.
  - ☐ c) va chez sa mère.
  - ☐ d) va au cinéma.
6. Qui est-ce qui mange la grand-mère du Petit Chaperon rouge?
- ☐ a) Son grand-père.
  - ☒ b) Le loup.
  - ☐ c) La fée méchante.
  - ☐ d) L'ogre.

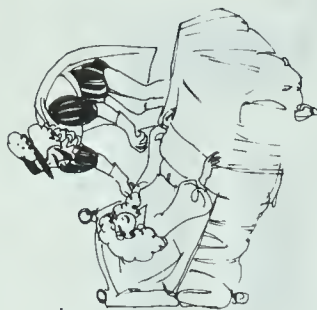
manger to eat

### Le Chat botté



7. Le maître du Chat botté . . .
- ☐ a) est très bête, mais il devient intelligent.
  - ☐ b) a une motocyclette.
  - ☐ c) adore jouer au baseball.
  - ☒ d) est très pauvre, mais il devient riche.
8. Dans le conte du Chat botté il y a . . .
- ☐ a) un chien très méchant.
  - ☐ b) une princesse très gentille.
  - ☐ c) une souris qui aime la télévision.
  - ☒ d) un ogre très bête.

### La Belle au bois dormant



9. La Belle au bois dormant dort pendant . . .
- ☐ a) 75 ans.
  - ☐ b) 1000 ans.
  - ☒ c) 100 ans.
  - ☐ d) 120 minutes.
10. Qui la réveille?
- ☒ a) Un prince.
  - ☐ b) Sa mère.
  - ☐ c) Une fée.
  - ☐ d) Le valet de cœur.

TOTAL

==

devient becomes  
dort sleeps  
an (m) year  
Qui la réveille? Who wakes her up?  
Tu as oublié You have forgotten

8 à 10 points: *Bravo! Tu as une excellente mémoire.*  
6 à 8 points: *Très bien! Tu as une bonne mémoire.*  
3 à 6 points: *Assez bien, mais tu peux faire des progrès.*  
0 à 3 points: *Tu as oublié les contes de Perrault. C'est dommage!*



PARTIE B

Est-ce que tu comprends? Est-ce que tu te rappelles?

	VRAI	FAUX	ON NE SAIT PAS
		✓	
		✓	✓
	✓		
	✓		
			✓
		✓	
	✓		
	✓	✓	
	✓		✓
	✓		
	✓	✓	
			✓

Modèle:

La Belle au bois dormant a six frères.

Cendrillon

1.  
2.  
3.  
4.

Le Petit Poucet

5.  
6.  
7.  
8.

Le Petit Chaperon rouge

9.  
10.  
11.  
12.

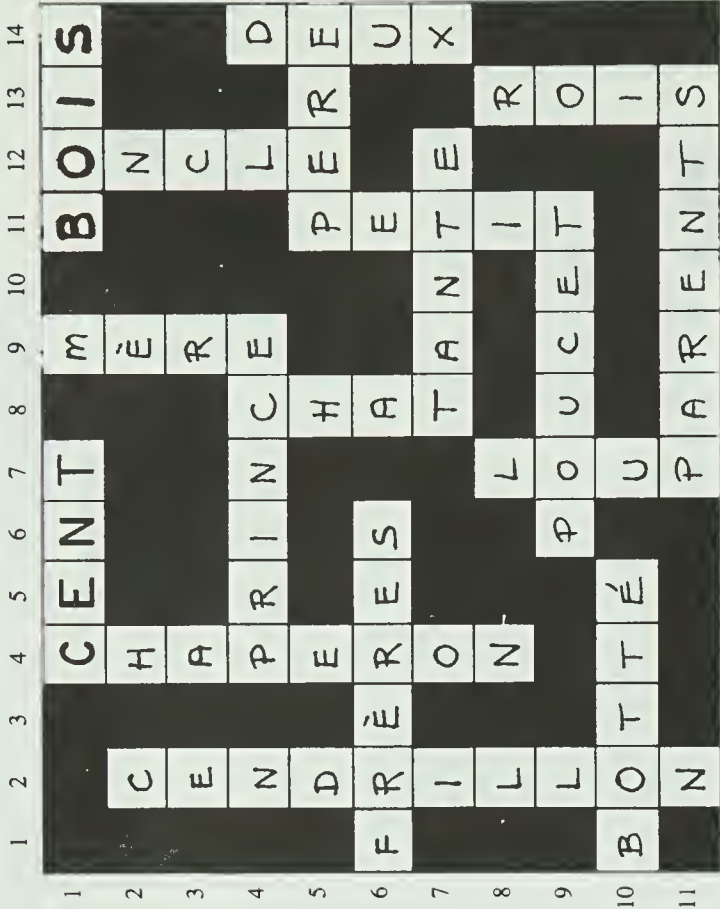
Le Chat botté

13.  
14.  
15.  
16.

Nombre total de points: \_\_\_\_\_ /16

PARTIE C

Mots croisés



HORIZONTALLEMENT

Modèle: 1 La Belle au bois dormant dort pendant cent ans. Est-ce que tu connais le conte de la Belle au bois dormant?

- 4 Le prince réveille le numéro un horizontalement.  
5 Cendrillon a un père, une belle-mère et deux demi-sœurs.  
6 Le Petit Poucet a six frères, mais il n'a pas de sœurs.  
7 La femme du numéro douze verticalement est la tante.  
9 Dans l'histoire du Petit Poucet, il y a un ogre méchant.  
10 Le Chat botté est très intelligent.  
11 Les parents du Petit Poucet ne sont pas très gentils.

VERTICALEMENT

- 2 Cendrillon perd sa pantoufle de verre.  
4 Le Petit Chaperon rouge va chez sa grand-mère.  
7 Un Loup mange la grand-mère du numéro quatre verticalement.  
8 Le Chat botté mange la méchante souris.  
9 Le Petit Chaperon rouge va chez sa grand-mère.  
11 L: Petit Poucet va dans la forêt avec ses frères.  
12 Dans les contes de Perrault, il y a des fées, des ogres, mais il n'y a pas d'oncle ni de tante.  
13 Dans les contes de Perrault, il y a aussi des rois, des reines, des princes et des princesses.  
14 Cendrillon a deux demi-sœurs.

pantoufle (f) de verre    glass slipper

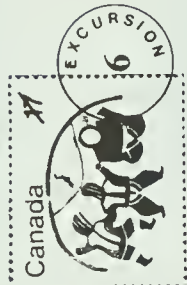
Phase C

32. Qui est-ce?

Coche ta réponse dans la bonne colonne.

Modèle: Elle est triste.

	DOMINIQUE	MICHÈLE	JEAN	LUCIEN
Modèle:	✓			
1.			✓	
2.				✓
3.		✓		
4.				✓
5.	✓			
6.		✓		
7.	✓			
8.			✓	



Phase D

33. Écris le dialogue.

Jacques et Claude se disputent

Jacques: Est-ce que / aux dominos / jouer / avec moi? / tu veux  
*Est-ce que tu veux jouer aux dominos avec moi?*

Claude: Non, / veux / je ne / pas.  
*Non, je ne veux pas.*

Jacques: Tu ne / parce que / veux pas / je gagne.  
*Tu ne veux pas parce que je gagne.*

Claude: Oui, / parce que / tu gagnes / tu triches.  
*Oui, tu gagnes parce que tu triches.*

Jacques: Non, tu ne / parce que / tu es / gagnes pas / trop bête.  
*Non, tu ne gagnes pas parce que tu es trop bête.*

Sondage d'opinion

Est-ce que les familles aiment jouer ensemble?  
Trouve l'opinion d'un ami ou d'une amie.

QUESTIONS PRÉLIMINAIRES:

Est-ce que tu es une fille ou un garçon? ☐ FILLE ☐ GARÇON  
Combien de frères est-ce que tu as? \_\_\_\_\_ FRÈRES  
Combien de sœurs est-ce que tu as? \_\_\_\_\_ SŒURS

	QUESTIONS	RÉPONSES			
		BEAUCOUP	UN PEU	PAS DU TOUT	IMPOSSIBLE
1.	Est-ce que tu aimes jouer avec ta mère?				
2.	Est-ce que ta mère aime jouer avec toi?				
3.	Est-ce que tu aimes jouer avec ton père?				
4.	Est-ce que ton père aime jouer avec toi?				



QUESTIONS	RÉPONSES			
	BEAUCOUP	UN PEU	PAS DU TOUT	IMPOSSIBLE
5. Est-ce que ta mère aime jouer avec ton frère (tes frères)?				
6. Est-ce que ton père aime jouer avec ta sœur (tes sœurs)?				
7. Est-ce que tu aimes jouer avec ton frère (tes frères)?				
8. Est-ce que tu aimes jouer avec ta sœur (tes sœurs)?				
9. Est-ce que tes frères aiment jouer ensemble?				
10. Est-ce que tes sœurs aiment jouer ensemble?				
11. Est-ce que tes frères aiment jouer avec tes sœurs?				
12. Est-ce que tes sœurs aiment jouer avec tes frères?				

### Phase E

35. Tu es Claude. Réponds *vrai* (v) ou *faux* (f) d'après le modèle.

Modèle: ☒ Tu aimes jouer avec tes parents.

- ☐ F
- ☐ F
- ☐ F
- ☒ V
- ☒ V
- ☐ F
- ☒ V
- ☐ F
- ☐ F
- ☒ V
- ☐ F
- ☒ V
1. Tu joues rarement avec Jean et Michèle.
2. D'après toi, Jacques est très gentil.
3. Tes parents ne travaillent pas souvent.
4. Tu aimes jouer avec les jumeaux.
5. D'après toi, Jacques n'est pas très intelligent.
6. Tu joues souvent avec Lucien et Dominique.
7. D'après toi, Lucien et Dominique sont trop petits.
8. Jean et Michèle ne jouent jamais ensemble.
9. Tes parents se disputent tout le temps.
10. Tu n'aimes pas jouer avec Jacques parce qu'il triche.
11. Lucien et Dominique jouent rarement ensemble.
12. D'après toi, ton petit frère et ta petite sœur sont amusants.



Sondage d'opinion

Je m'appelle _____	TOUT LE TEMPS	SOUVENT	RAREMENT	JAMAIS
1. Je joue au hockey . . . .				
2. Je joue au baseball . . . .				
3. Je joue au football . . . .				
4. Je joue au Frisbee . . . .				
5. Je joue aux cartes . . . .				
6. Je joue aux dominos . . . .				
7. Je joue au Monopoly . . . .				
8. Je joue au Bingo . . . .				
9. Je joue au tennis . . . .				
10. Je joue au badminton . . . .				
11. Je joue du piano . . . .				
12. Je joue du violon . . . .				
13. Je joue de la trompette . . . .				
14. Je joue de la guitare . . . .				

Résultats du sondage

Nombre d'élèves qui jouent _____ SPORTS OU JEUX	TOUT LE TEMPS	SOUVENT	RAREMENT	JAMAIS
1. au hockey				
2. au baseball				
3. au football				
4. au Frisbee				
5. aux cartes				
6. aux dominos				
7. au Monopoly				
8. au Bingo				
9. au tennis				
10. au badminton				
INSTRUMENTS DE MUSIQUE				
11. du piano				
12. du violon				
13. de la trompette				
14. de la guitare				

Phase F

37. VRAI? FAUX? ON NE SAIT PAS?

Écoute les phrases. Indique vrai, faux ou on ne sait pas selon le cas.

Modèle N° 1: V Michèle a quatre frères.

Modèle N° 2: F Claude est la sœur de Jacques.

Modèle N° 3: ? Monsieur Langlois aime la musique.

- |      |       |       |       |       |
|------|-------|-------|-------|-------|
| 1. V | 6. F  | 11. F | 16. ? | 21. F |
| 2. ? | 7. V  | 12. ? | 17. F | 22. ? |
| 3. F | 8. ?  | 13. F | 18. ? | 23. ? |
| 4. V | 9. ?  | 14. V | 19. V | 24. F |
| 5. V | 10. V | 15. V | 20. F | 25. F |



Composition écrite: J'écris à \_\_\_\_\_.

Écris une lettre à un(e) correspondant(e) imaginaire. Utilise comme modèle la lettre de Jacques à la page 57 de ton livre.

ATTENTION! Cher Robert, / Chère Sylvie,

Handwriting practice lines for the letter composition.





## La réponse de Robert

Complète la lettre de Robert à l'aide du code.

Saint-Boniface  
Le 27 octobre 19--

Cher Jacques,

Merci pour la lettre. Mes P<sub>10</sub> A<sub>25</sub> R<sub>8</sub> E<sub>21</sub> N<sub>12</sub> I<sub>6</sub> S<sub>7</sub>

s'appellent J<sub>16</sub> O<sub>11</sub> S<sub>7</sub> E<sub>21</sub> P<sub>10</sub> H<sub>18</sub> et A<sub>25</sub> N<sub>12</sub> N<sub>12</sub> E<sub>21</sub>.

J'ai une grande S<sub>7</sub> O<sub>11</sub> E<sub>21</sub> U<sub>5</sub> R<sub>8</sub>, M<sub>13</sub> O<sub>13</sub> N<sub>11</sub> I<sub>12</sub> Q<sub>17</sub> U<sub>9</sub> E<sub>21</sub>.

Elle est à l' U<sub>5</sub> N<sub>12</sub> I<sub>17</sub> V<sub>4</sub> E<sub>21</sub> R<sub>8</sub> S<sub>7</sub> I<sub>17</sub> I<sub>6</sub> E<sub>21</sub> du

M<sub>13</sub> A<sub>25</sub> N<sub>12</sub> I<sub>17</sub> Q<sub>11</sub> B<sub>24</sub> A<sub>25</sub>.

Mon C<sub>23</sub> H<sub>18</sub> I<sub>17</sub> E<sub>21</sub> N<sub>12</sub> s'appelle R<sub>8</sub> E<sub>21</sub> X<sub>2</sub>.

I<sub>17</sub> L<sub>14</sub> E<sub>21</sub> S<sub>7</sub> I<sub>6</sub> I<sub>6</sub> R<sub>8</sub> E<sub>21</sub> S<sub>7</sub> G<sub>19</sub> E<sub>21</sub> N<sub>12</sub> I<sub>12</sub> I<sub>6</sub> I<sub>17</sub> L<sub>14</sub>.

Moi aussi, j'aime L<sub>14</sub> E<sub>21</sub> H<sub>18</sub> Q<sub>11</sub> C<sub>23</sub> K<sub>15</sub> E<sub>21</sub> Y<sub>1</sub>

Mon équipe F<sub>20</sub> A<sub>25</sub> V<sub>4</sub> Q<sub>11</sub> R<sub>8</sub> I<sub>17</sub> I<sub>6</sub> E<sub>21</sub> est les J<sub>16</sub> E<sub>21</sub> I<sub>6</sub> S<sub>7</sub>

de W<sub>3</sub> I<sub>17</sub> N<sub>12</sub> N<sub>12</sub> I<sub>17</sub> P<sub>10</sub> E<sub>21</sub> G<sub>19</sub>.

Écris-moi vite,

*Robert*

## Phase G

39. Complète les phrases.

1. Jean-Pierre adore les chats, mais il déteste les chiens.

2. — Est-ce que tu as un chien?  
— Oui, j'ai un petit caniche.

3. Black Beauty est un cheval célèbre.

4. Ma cousine s'appelle Chantal.

5. Est-ce que Charles est ton frère?

6. Est-ce que tu veux une épêche ou une pomme?

7. Les bananes coûtent 10¢ chacune.

8. Tu n'as pas assez d'argent. Tu ne peux pas acheter de prunes.

9. Les petits adorent la chanson "Savez-vous planter les choux?"

10. Est-ce que tu aimes la chanson "Frère Jacques"?

11. Le nombre 24 a deux chiffres.

12. — Est-ce que Madame Langlois est chimiste?  
— Non, elle est architecte.

### RESSOURCES

chiffres  
Charles  
chanson  
chats  
chien  
cheval  
Chantal  
acheter  
caniche  
pêche  
choux  
architecte  
chacune



41. Écoute la question et coche la bonne réponse.

1. 

a) une dame

☒

b) un monsieur

c) une voiture
2. 

a) une motocyclette

☒

b) une mobylette

c) une voiture
3. 

a) non

☒

b) neuve

c) oui
4. 

a) oui

☒

b) non

c) on ne sait pas
5. 

a) M. Langlois

☒

b) Mme Langlois

c) le vendeur

43. VRAI ou FAUX?

Écoute la phrase et coche la bonne réponse.

	VRAI	FAUX
1		<input checked="" type="checkbox"/>
2	<input checked="" type="checkbox"/>	
3		<input checked="" type="checkbox"/>
4	<input checked="" type="checkbox"/>	

	VRAI	FAUX
5	<input checked="" type="checkbox"/>	
6	<input checked="" type="checkbox"/>	
7	<input checked="" type="checkbox"/>	
8		<input checked="" type="checkbox"/>

45. Écoute la question et coche la bonne réponse.

1. 

a) Il n'est pas très cher.

☒

b) Il est assez grand.

c) Oui.
2. 

a) Oui.

☒

b) Non.

c) Il est très cher.
3. 

a) La familiale.

☒

b) L'autobus.

c) Le minibus.
4. 

a) On l'achète.

☒

b) Un chèque de \$4500.

c) Au revoir, Monsieur.
5. 

a) Au revoir, Monsieur.

☒

b) Au revoir, Madame.

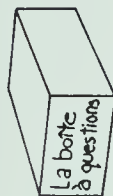
c) Merci, Monsieur.





# 46. Jeu:

Découpe les cartes et joue à  
La boîte à questions.



1. Est-ce que les Langlois veulent acheter une voiture neuve?	2. Combien coûte la petite Renault?
3. Pourquoi est-ce que les Langlois n'achètent pas la Renault?	4. Est-ce que la Mercury est assez grande?
5. Pourquoi est-ce que les Langlois n'achètent pas la familiale?	6. Quelle voiture est très économique?
7. Est-ce que la familiale est confortable?	8. Est-ce que c'est facile d'acheter une auto pour huit personnes?
9. Le moteur du minibus est garanti pour combien de kilomètres?	10. Est-ce que Mme Langlois veut acheter le minibus?
11. Combien est-ce que les Langlois paient le minibus?	12. Est-ce que les Langlois donnent au vendeur un chèque ou de l'argent?
13. D'après toi, est-ce que le vendeur est triste?	14. D'après toi, est-ce que M. et Mme Langlois sont contents?

47. Test:

Est-ce que tu comprends? Est-ce que tu te rappelles? Écoute les phrases et indique  
Vrai (V), Faux (F), ou *On ne sait pas* (?) selon le cas.

Modèle:      ?      Mme Langlois adore la familiale.

- 1. F
- 2. V
- 3. F
- 4. V
- 5. ?

- 6. V
- 7. ?
- 8. V
- 9. ?
- 10. F

# 50. Recopie les phrases dans l'ordre correct.

Avec un(e) partenaire, présente le dialogue à la classe.

## Gérard veut acheter une motocyclette

- 3

▲ — Qu'est-ce que je peux faire pour vous, Monsieur?
- 7

▲ — Voilà une très bonne motocyclette Yamaha, modèle XS 1100 Spécial.
- 2

★ — Bonjour, Monsieur.
- 4

★ — Je cherche une bonne motocyclette.
- 8

★ — Elle est parfaite. Elle coûte combien?
- 13

▲ — Combien est-ce que vous voulez payer?
- 1

▲ — Bonjour, Monsieur.
- 11

▲ — Alors voilà une bonne petite motocyclette... , dernier modèle à \$2000.00.
- 15

▲ — \$200.00?! Suivez-moi.  
Voilà une très bonne bicyclette, dernier modèle!
- 14

★ — Je veux payer \$200.00
- 5

▲ — Neuve ou d'occasion?
- 9

▲ — \$4699.00.
- 6

★ — Neuve.
- 10

★ — \$4699.00! C'est beaucoup trop cher.
- 12

★ — Ah non! C'est trop cher.

Modèle: ▲ 1. *Bonjour, Monsieur.*

★ 2. *Bonjour, Monsieur.*

▲ 3. *Qu'est-ce que je peux faire pour vous, Monsieur?*

★ 4. *Je cherche une bonne motocyclette.*

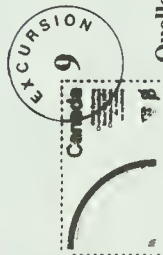
▲ 5. *Nouve ou d'occasion?*

★ 6. *Nouve.*

▲ 7. *Voilà une très bonne motocyclette Yamaha, modèle XS 1100 Spécial.*

★ 8. *Elle est parfaite. Elle coûte combien?*





# Êtes-vous experts en autos?

Un test pour toute la famille.

Quelle est la nationalité de ces autos?

Modèle: La Volkswagen est une auto G

1. La Volvo est une voiture D
2. La Cadillac est une auto C
3. La Honda est une auto E
4. L'Oldsmobile est une voiture C
5. La Fiat est une voiture F
6. La Peugeot est une auto A
7. La Rolls-Royce est une voiture B
8. La Chevrolet est une auto C
9. La Datsun est une voiture E
10. La Citroën est une voiture A
11. La Jaguar est une voiture B
12. La Lada est une auto H
13. La Chrysler est une auto C
14. La Mercedes est une voiture G
15. L'Austin est une voiture B

## RESSOURCES

- A. française
- B. anglaise
- C. américaine
- D. suédoise
- E. japonaise
- F. italienne
- G. allemande
- H. russe

TOTAL: \_\_\_\_\_

11 à 15: Bravo! Vous êtes experts en autos.  
7 à 10: Très bien. Vous êtes très bons.  
4 à 6: Vous avez beaucoup de progrès à faire.  
0 à 4: Est-ce que vous préférez les bicyclettes?

- ▲ 9. \$ 4699.00.
- ★ 10. \$ 4699.00! C'est beaucoup trop cher.
- ▲ 11. Alors voilà une bonne petite motocyclette..., dernier modèle à \$2000.00.
- ★ 12. Ah non! C'est trop cher.
- ▲ 13. Combien est-ce que vous voulez payer?
- ★ 14. Je veux payer \$200.00
- ▲ 15. \$200.00?! Suivez-moi. Voilà une très bonne bicyclette, dernier modèle!

# Phase B

54. Complète les questions et écris la lettre de la réponse.  
Utilise les informations du livre, p. 80.

Modèle: (Qui / Où)

Qui habite à Montréal?  
k

1. (Où / Qui)  
Qui adore aller au zoo?  
C

2. (Quel / Qui)  
Quel jour est-ce?  
H

3. (Où / Qui)  
Qui habite à Granby?  
B

4. (Qui / Où)  
Où habitent les Langlois?  
F

5. (Qui / Où)  
Où sont les Langlois?  
G

## RESSOURCES

- A. L'autoroute des Cantons de l'Est.
- B. Grand-maman Langlois.
- C. Les enfants.
- D. Parce qu'ils vont chez grand-maman.
- E. Le minibus.
- F. À Montréal.
- G. Sur la route.
- H. C'est dimanche.
- I. Chez grand-maman Langlois.
- J. M. Langlois.
- K. Les Langlois.

6. (Qui / Pourquoi)

Qui adore conduire?  
J

7. (Qui / Comment)

Comment s'appelle l'autoroute qui va de Montréal à Granby?  
A

8. (Qu'est-ce que / Comment est-ce que)  
Qu'est-ce que M. Langlois conduit?  
E

9. (Qui / Où)  
Où vont les Langlois?  
I

10. (Où / Pourquoi)  
Pourquoi est-ce que les Langlois vont à Granby?  
D

## RESSOURCES

- A. L'Autoroute des Cantons de l'Est.
- B. Grand-maman Langlois.
- C. Les enfants.
- D. Parce qu'ils vont chez grand-maman.
- E. Le minibus.
- F. À Montréal.
- G. Sur la route.
- H. C'est dimanche.
- I. Chez grand-maman Langlois.
- J. M. Langlois.
- K. Les Langlois.

57. Qui parle?

Modèle: Nous allons à Granby.

Paul	M. et Mme Gagnon	Jacques Jean	M. et Mme Gagnon

1.		1.	
2.		2.	
3.		3.	

4.		4.	
5.		5.	
6.		6.	
7.		7.	
8.		8.	



## 59. Mots croisés

# ALLER au présent

**HORIZONTALEMENT**

3. vous ...  
 5. elles ...  
 6. il ...

**VERTICALEMENT**

1. tu ...  
 2. nous ...  
 4. je ...

**60.** Fais correspondre les deux parties des phrases, et écris les phrases complètes.

1.	Je vais	10	n'allez pas au cinéma?
2.	Les enfants n'aiment pas	4	allons au zoo.
3.	Est-ce que tu	1	à la piscine.
4.	Nous	8	vont à la maison.
5.	Monsieur Dumas ne peut	3	vas à l'école?
6.	Où est-ce que	5	pas aller à Granby.
7.	Est-ce que Madame Langlois	9	vont pas à Chicoutimi.
8.	Michèle et Dominique	6	vous allez?
9.	Les Langlois ne	2	aller à la cafétéria.
10.	Est-ce que vous	7	va conduire?

Modèle: 1. (1 + 1) Je vais à la piscine.

2. (2 + 1) Les enfants n'aiment pas aller à la cafétéria.

3. (3 + E) Est-ce que tu vas à l'école?

4.  $(4 + 3)$  Nous allons au zoo.

5. (5 + F) Monsieur Dumas ne peut  
pas aller à Granby.

5.  $(b + H)$  Où est-ce que vous allez?

7. (I + J) Est-ce que Madame Langlois va conduire ?

8. (8 + D) Michèle et Dominique vont  
à la maison.

9. (9 + 5) Les Langlois me vont pas à Chicoutimi.

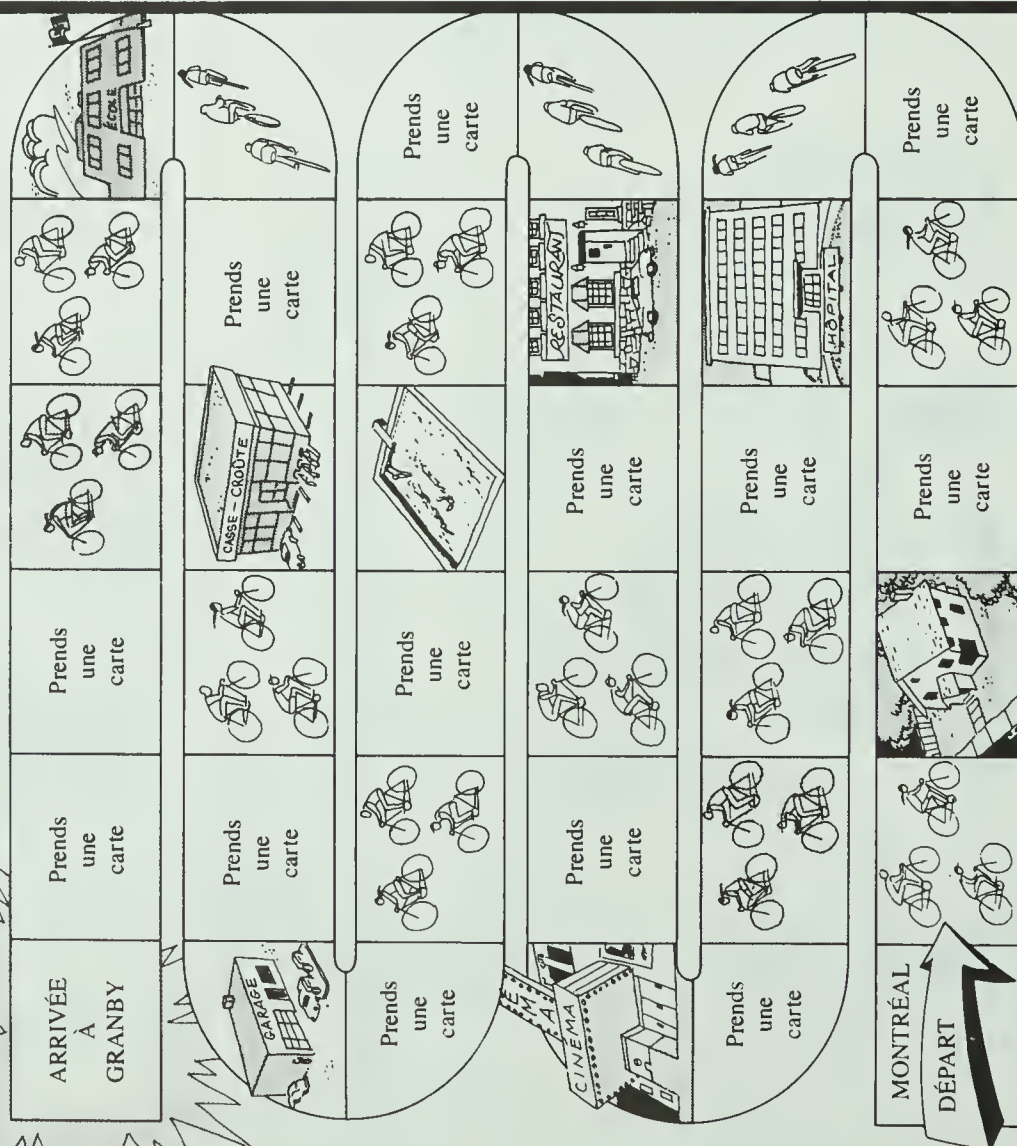
0.  $(10 + A)$  Est-ce que vous m'alleg pas au cinéma?

# De Montréal à Granby

**Prépare les cartes:** *Cahier, p. 65*

Prends un dé.

Fais ce voyage de Montréal à Granby avec tes ami(e)s.



1. Tu vas à l'hôpital.  
Tu perds trois tours.

2. Ton père et toi, vous  
allez au casse-croûte.

3. Va à la piscine.  
Reste deux tours.

4. Ta mère et ta sœur vont au restaurant.  
Va avec elles. Reste deux tours

5. Lucien et Dominique vont à l'école. Va avec eux.

6. Tu vas au restaurant.  
Reste un tour.

7. Ton ami et toi, vous allez au cinéma. Tu perds trois tours.

8. Tu vas au garage.  
Tu perds deux tours.

9. Va à la maison.

10. Toi et moi, nous allons à la piscine. Reste deux tours.

11. Jean et Michèle vont au restaurant. Va avec eux.

12. Va à l'hôpital.  
Reste deux tours.

13. Claude et moi, nous allons  
à la maison. Viens avec nous.

14. Guy et Laurent vont à la maison.  
Va avec eux. Passe un tour

15. Va à l'école.  
Reste deux tours.

16. Tes parents vont au garage.  
Va avec eux. Tu perds deux  
tours.

*tu perds* you lose

## Phase C

### B. Recherche personnelle.

La limite de vitesse:

- a) dans ma rue est de \_\_\_\_\_ km/h.
- b) devant l'hôpital \_\_\_\_\_ est de \_\_\_\_\_ km/h.
- c) sur l'autoroute \_\_\_\_\_ est de \_\_\_\_\_ km/h.
- d) devant mon école est de \_\_\_\_\_ km/h.
- e) devant le restaurant \_\_\_\_\_ est de \_\_\_\_\_ km/h.
- f) dans la rue \_\_\_\_\_ est de \_\_\_\_\_ km/h.
- g) devant le cinéma \_\_\_\_\_ est de \_\_\_\_\_ km/h.
- h) devant l'école \_\_\_\_\_ est de \_\_\_\_\_ km/h.



61. Écoute la question, et coche la bonne réponse.

Modèle: Quelle est la limite de vitesse sur la route?

- ☒ a) 100 km/h  
☐ b) 130 km/h

1. ☒ a) Les Langlois  
☐ b) C'est une voiture.
2. ☐ a) Les enfants  
☒ b) M. et Mme Langlois
3. ☐ a) Mme Langlois  
☒ b) Jean, Michèle, Jacques, Claude, Lucien et Dominique
4. ☒ a) 100 km/h  
☐ b) 130 km/h
5. ☐ a) Mme Langlois  
☒ b) M. Langlois
6. ☐ a) à 100 km/h  
☒ b) à 130 km/h
7. ☐ a) Michèle et Dominique  
☒ b) Mme Langlois
8. ☒ a) Mme Langlois  
☐ b) M. Langlois
9. ☐ a) à Granby  
☒ b) sur l'Autoroute des Cantons de l'Est
10. ☐ a) Non, ils ne sont pas à Montréal.  
☒ b) Non, ils ont un minibus.

63. PREMIÈRE PARTIE

Réponds aux questions suivantes.

Les réponses sont à la page 70 de ton cahier.

Modèle: Qui est dans le minibus?

*Les Langlois sont dans le minibus.*

1. Pourquoi est-ce que les Langlois ont un minibus?  
*Parce qu'ils ont beaucoup d'enfants.*
2. Est-ce que c'est Mme Langlois qui conduit?  
*Non, c'est M. Langlois qui conduit.*
3. Est-ce que la limite de vitesse est de 150 km/h?  
*Non, elle est de 100 km/h.*
4. A quelle vitesse va M. Langlois?  
*Il va à 130 km/h.*
5. Qui n'est pas content?  
*Mme Langlois n'est pas contente.*
6. Est-ce que Mme Langlois aime aller à 130 km/h?  
*Non, elle n'aime pas aller à 130 km/h.*
7. Où sont les enfants?  
*Ils sont derrière.*

8. De quoi est-ce que Mme Langlois a peur?

Elle a peur d'avoir un accident.

63. DEUXIÈME PARTIE

Réponses aux questions de la page 69. Pour trouver les réponses aux questions de la page 69, fais correspondre A et B.

A

- 1. Parce qu'ils
- 2. Non, elle est
- 3. Non, elle n'aime pas
- 4. Les Langlois
- 5. Non, c'est M. Langlois
- 6. Il va
- 7. Ils
- 8. Mme Langlois
- 9. Elle a

B

- 5 qui conduit.
- 9 peur d'avoir un accident.
- 8 n'est pas contente.
- 3 aller à 130 km à l'heure.
- 4 sont dans le minibus.
- 1 ont beaucoup d'enfants.
- 6 à 130 km à l'heure.
- 2 de 100 km/h.
- 7 sont derrière.

Modèle:

Jeu N°	Chiffres	Fais au moins 9 cartes. Voilà des modèles.
1	2/12	<div>2/12/2</div> <div>12/12/2</div> <div>2/2/12</div> <div>2/12/12</div> <div>etc.</div>
2	3/13	<div>3/3/13</div> <div>13/3/13</div> <div>13/13/3</div> <div>3/13/3</div> <div>etc.</div>
3	6/16	<div>16/6/6</div> <div>6/16/6</div> <div>16/6/16</div> <div>6/16/16</div> <div>etc.</div>
4	2/12/3/13	<div>2/12/3</div> <div>13/12/3</div> <div>3/2/12</div> <div>13/3/3</div> <div>etc.</div>
5	3/13/6/16	<div>6/16/13</div> <div>3/13/6</div> <div>3/6/16</div> <div>16/3/13</div> <div>etc.</div>
6	2/12/3/13/6/16	<div>3/13/6</div> <div>3/2/12</div> <div>16/6/3</div> <div>13/16/6</div> <div>etc.</div>

Écris les nombres dictés par les membres de ton équipe.

PAPA POLIQUIN A:			
ÉLÈVE	<input type="checkbox"/> ENFANTS	<input type="checkbox"/> ONCLES	<input type="checkbox"/> AMIS
Z	3	2	12
A			
B			
C			
D			
E			
F			
G			
H			
J			
K			

Modèle:

MON TOTAL: \_\_\_\_\_ POINTS

\_\_\_\_\_ ÉQUIPE GAGNE.

Phase D

65. Qui dit ça? Qui peut dire ça?  
Écoute la phrase et coche la bonne réponse.

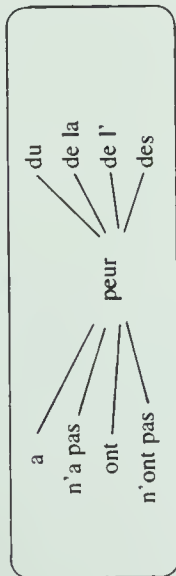
- Modèle A: Tu vas trop vite!  
Modèle B: J'aime aller vite.  
Modèle C: Voilà l'autoroute!

	MME LANGLOIS	M. LANGLOIS	PERSONNE
A	✓		
B		✓	
C			✓
1.	✓		
2.		✓	
3.	✓		
4.	✓		
5.			✓
6.		✓	
7.		✓	
8.	✓		
9.	✓		
10.	✓		
11.		✓	
12.			✓
13.	✓		
14.		✓	
15.	✓		



68. Écris des phrases. Utilise les images à la page 98 de ton livre.

### Rappel



Modèles: Image numéro 2. Le caniche a peur du danois.  
Image numéro 9: Les chats n'ont pas peur des souris.

### VOCABULAIRE

chat	poisson	cheval
saint-bernard	caniche	hamster
minibus	perruche	berger allemand
garçon	auto	chien
motocyclette	souris	gerboise
serin	danois	avion
	voiture	

Image numéro 1: Le cheval a peur du minibus.  
Image numéro 2: Le danois n'a pas peur du caniche.  
Image numéro 3: Le chat n'a pas peur de la perruche.  
Image numéro 4: Le saint-bernard a peur de l'auto (de la voiture).

69. A. Préparation à la dictée.

Modèle: vite. / ne / pas / Je

~~Je ne~~ vais ~~pas~~ trop vite.

1. accident. / allons / Nous / un

Nous allons avoir un accident.

2. pas / Nous / sommes / ne

Nous ne sommes pas pressés.

3. peur / as / pour / Tu

Tu as peur pour rien.

4. vas / mère. / Tù / ta

Tu vas chez ta mère.

5. vite. / trop / C'est




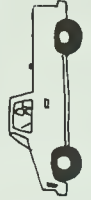





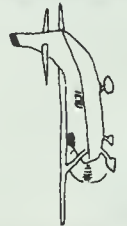














C'est dangereux d'aller trop vite.

6. bonne / C'est / voiture. / une

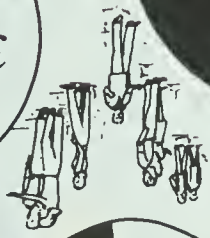
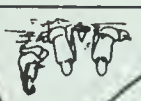
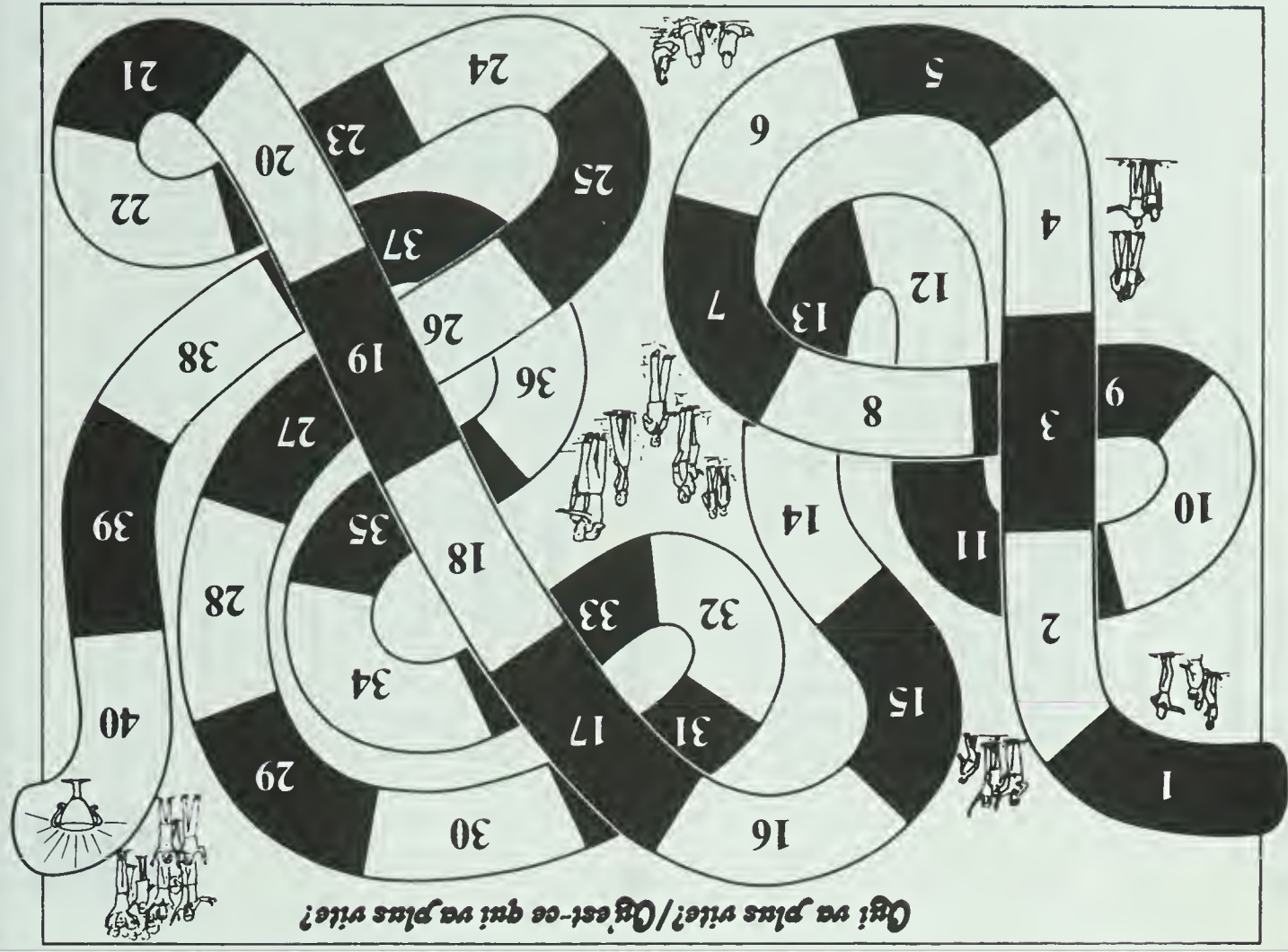
C'est une bonne voiture.



*Ogi va plus vite? / Ogi est-ce qui va plus vite?*

 A 2	 B 6	 A 4	 B 5
 A 1	 B 2	 A 6	 B 3
 A 10	 B 7	 A 2	 B 4
 A 6	 B 2	 A 1	 B 2
 A 7	 B 6	 A 6	 B 3
 A 5	 B 6	 A 5	 B 10

3D/79





Phase E

70. PREMIÈRE CONCLUSION

Est-ce que tu comprends?  
Écoute la question et coche la bonne réponse.

1. ☐ a) Je suis content.  
☒ b) Je ralentis.
2. ☒ a) Il ralentit.  
☐ b) Il va très vite.
3. ☒ a) Oui, elle est contente.  
☐ b) Non, elle n'est pas contente.
4. ☐ a) Parce qu'elle est gentille.  
☒ b) Parce que son mari ralentit.
5. ☒ a) Tu es si gentil, mon Pierrot.  
☐ b) Tu es si content, mon Pierrot.

71. DEUXIÈME CONCLUSION

Écoute la question et coche la bonne réponse.

	M. LANGLOIS	MME LANGLOIS	PERSONNE
1.	<input checked="" type="checkbox"/>		
2.			<input checked="" type="checkbox"/>
3.			<input checked="" type="checkbox"/>
4.	<input checked="" type="checkbox"/>		
5.			<input checked="" type="checkbox"/>
6.		<input checked="" type="checkbox"/>	
7.			<input checked="" type="checkbox"/>
8.	<input checked="" type="checkbox"/>		
9.	<input checked="" type="checkbox"/>		
10.			<input checked="" type="checkbox"/>

72. TROISIÈME CONCLUSION

Qui dit ça?  
Écoute la phrase et coche la bonne réponse.

	M. LANGLOIS	MME LANGLOIS	PERSONNE
1.	<input checked="" type="checkbox"/>		
2.		<input checked="" type="checkbox"/>	
3.			<input checked="" type="checkbox"/>
4.			<input checked="" type="checkbox"/>
5.		<input checked="" type="checkbox"/>	
6.			<input checked="" type="checkbox"/>
7.	<input checked="" type="checkbox"/>		
8.			<input checked="" type="checkbox"/>
9.	<input checked="" type="checkbox"/>		
10.	<input checked="" type="checkbox"/>		

74. Complète.

Modèle: ▲ Guy veut dix dollars pour sa règle?

★ Il est four !

1. ▲ J'aime aller très vite sur l'autoroute.

★ Tu es fou! C'est très dangereux !

J'ai peur d'avoir un accident .

2. ★ Va plus vite! On n'avance pas.

▲ Je ne peux pas. Regarde! Il y a un camion  
devant et une voiture de la police derrière .

3. ▲ Est-ce que le poste de police est près d'ici?

★ Non, il est un peu plus loin .

4. ★ Il est pauvre, mais il est toujours

content .

▲ Bien sûr ! Il n'a pas beaucoup  
d' argent , mais il a beaucoup d'amis.

5. ▲ Pourquoi est-ce que tu ralentis ?

★ Parce que la limite de vitesse est de  
cinquante kilomètres à l'heure.

RESSOURCES

dangereux  
lentement  
camion  
avance  
content  
toujours  
argent  
derrière  
loin  
vitesse  
sûr  
ralentis  
kilomètres  
police  
vite  
accident



Trois à la fois

Remplis les cases vides, et écris les trois phrases.

cases vides empty boxes

Modèle:

L	e	s	L	a	n	g	l
o	i	s	v	o	n	t	a
u	z	o	o	L	u	c	i
e	n'	e	s	t	p	a	s
c	o	n	t	e	n	t	e.
P	i	e	r	e	v	a	
t	r	o	p	v	i	t	e.

o p v

o n t

n g l

e.  
a  
e.

o  
L  
t

e  
i  
z

1. Les Langlois vont au zoo.

2. Lucie n'est pas contente.

3. Pierre va trop vite.

Phase F

ÊTES-VOUS PRÊTS?



A. Indique le son que tu entends.

PARTIE A

	[y] tu	[ø] deux [œ] heure	[u] vous
Modèle:		✓	
1.			✓
2.	✓		
3.	✓		
4.		✓	
5.			✓
6.		✓	
7.	✓		
8.		✓	
9.			✓
10.	✓		

PARTIE B

Modèle:	✓	✓
1.		
2.		✓
3.		✓
4.		✓
5.		✓
6.		✓
7.	✓	
8.		✓
9.		✓
10.		✓

76. A. Trouve l'intrus. L'intrus a un sens très différent.

Modèle: a) un compteur de vitesse

b) un cœur

c) un moteur

L'INTRUS EST:

un cœur

1. a) un vendeur

b) une largeur

c) un professeur

une largeur

2. a) une longueur

b) une largeur

c) un chauffeur

un chauffeur

3. a) une sœur

b) un réfrigérateur

c) un moteur

une sœur

4. a) Pierre Lafleur

b) Guy Vadeboncoeur

c) une longueur

une longueur

5. a) un réfrigérateur

b) un cœur

c) un docteur

un réfrigérateur

6. a) un chauffeur

b) un compteur de vitesse

c) une largeur

une largeur

7. a) un crayon de couleur

b) 150 kilomètres à l'heure

c) Il a peur.

un crayon de couleur

8. a) un compteur de vitesse

b) un réfrigérateur

c) 100 kilomètres à l'heure

un réfrigérateur

9. a) une sœur

b) Sylvie Vadeboncoeur

c) un moteur

un moteur

(voir page 86)



## 76. (suite)

10. a) un moteur
- b) un professeur
- c) un docteur

un moteur

B. Lis l'exercice 76 A à haute voix. Répète après l'enregistrement.



Complète la question et trouve la réplique.

Modèle: Qu'est-ce qui a une longueur et une longueur? E

### QUESTIONS

### RÉPLIQUES

1. Est-ce que tu soud mon crayon-fenetre?

H

2. Comment s'appelle la sœur de ta mère?

F

3. Est-ce que c'est dangereux d'aller à 160 km/h?

I

4. Quel jour vient après jeudi?

A

5. Est-ce que ta tante est chauffeur de taxi?

C

6. Pourquoi est-ce que tu as peur?

G

7. Est-ce que tu peux conduire?

B

8. Est-ce que vous avez une voiture meuve?

D

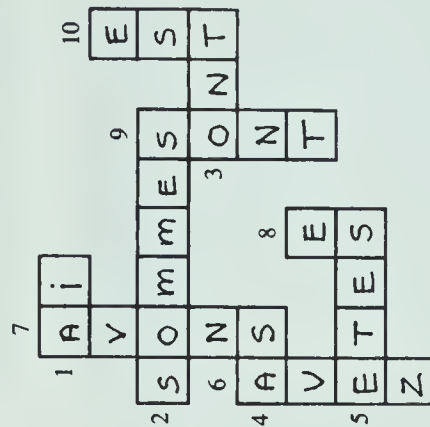
### RESSOURCES

- A. Vendredi, voyons!
- B. Non, je suis trop jeune.
- C. Non, elle est chauffeur d'autobus.
- D. Non, d'occasion.
- E. Un rectangle.
- F. Ma tante s'appelle Jeanne Lafleur.
- G. Parce que tu conduis très mal.
- H. Non, merci. J'ai un très bon stylo.
- I. Oui, c'est beaucoup trop vite.

## Phase A

### ÊTES-VOUS PRÊTS?

#### A. Mots croisés



Écris une forme du verbe AVOIR ou ÊTRE qui rime avec les mots suivants:


Modèle: CHANSON Nous avons

#### HORIZONTALEMENT

1. ET J' ai
2. HOMME Nous sommes
3. NON Elles ont
4. MA Tu as
5. BÊTE Vous êtes

#### VERTICALEMENT

6. VALET Vous avez
7. GARÇON Nous avons
8. TRÈS Tu es
9. LONG Ils sont
10. MAIS Adèle est



78. VRAI ☐ ; FAUX ☐ , ON NE SAIT PAS ☐

Écoute la phrase et écris V, F ou ? selon le cas.

Modèle 1: Granby est une petite ville.

☐

Modèle 2: Granby est une grande ville.

☐

Modèle 3: Il y a cinq écoles à Granby.

☐

1.

☐
2.

☐
3.

☐
4.

☐
5.

☐
6.

☐
7.

☐
8.

☐
9.

☐
10.

☐

80. Un peu de géographie



Utilise le tableau: "Population de quelques villes du Québec" à la page 112 de ton livre. Écris les numéros 1 à 14 sous le nom des villes. N°1 est la ville qui a le plus d'habitants; N°14 est la ville qui a le moins d'habitants.

Modèle: Montréal a le plus d'habitants. On écrit donc le numéro ☐ sous Montréal.

Phase B

82. Est-ce que tu peux compléter ces phrases sans regarder la carte du Québec? Si tu as des problèmes, utilise la carte à la page 113 de ton livre. ATTENTION aux verbes ÊTRE, ALLER et PASSER!

Modèle: Pierre est à Québec. Il va à Gaspé. Il ne passe pas par Chicoutimi.

1. Je suis à Sept-Îles. Je vrais à Québec.  
Je ne passe pas par Montréal.
2. Mme Lapierre est à Sherbrooke. Elle va à Hull. Elle spasse par Granby.
3. Mes grands-parents sont à Val-d'Or. Ils sont à Gaspé. Ils passent par Chicoutimi.
4. Tu es à Rimouski. Tu vas à Sept-Îles.  
Tu spasses par Baie-Comeau.
5. Nous sommes à Rouyn. Nous allons à Montréal.  
Nous ne passons pas par Chicoutimi.
6. Tu es à Grand-Mère avec tes parents. Vous allez à Chicoutimi. Vous ne passez pas par Trois-Rivières et Québec.
7. Un autobus est à Gaspé. Il va à Rimouski.  
Il ne passe pas par Sept-Îles.
8. Mes amis et moi, on est à Hull. On va à Sherbrooke. On spasse par Montréal.
9. Guy est à Baie-Comeau avec ses parents. Ils sont à Trois-Rivières. Ils ne passent pas par Montréal.
10. Je suis à Rouyn avec mon frère. On va à Granby. On ne passe pas par Hull.

Phase C

85. Complète les phrases d'après le modèle. Tu peux utiliser le nom d'une ville plus d'une fois.

Modèle: La Chute Montmorency est près de Québec.

VILLES: Tadoussac, Québec, Montréal, Chicoutimi, St-Joseph-de-Beauce

1. On fait du sirop d'érable à St-Joseph-de-Beauce.
2. La Basilique de Ste-Anne-de-Beaupré est près de Québec.
3. On peut voir des baleines dans la rivière Saguenay près de Tadoussac.
4. Le Lac St-Jean est près de Chicoutimi.
5. Les Laurentides sont près de Sainte-Agathe-des-Monts (ou: près de Montréal).
6. La belle Île d'Orléans est près de Québec.

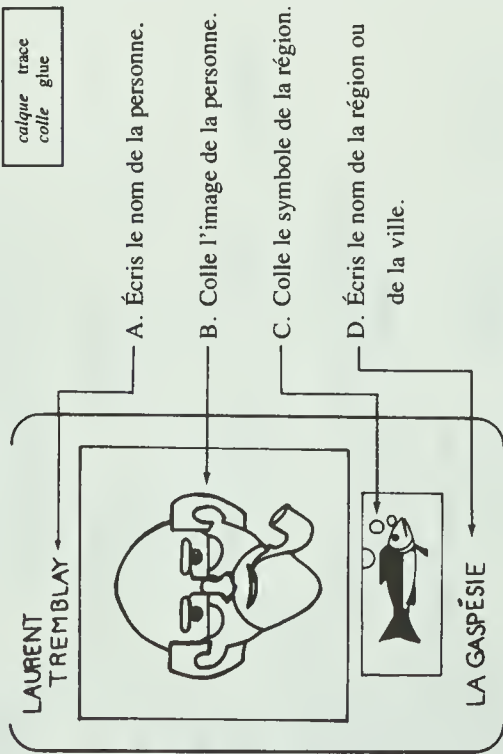




# Les six familles québécoises

Fais 36 cartes:

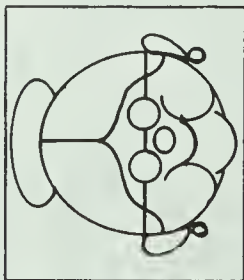
Modèle:



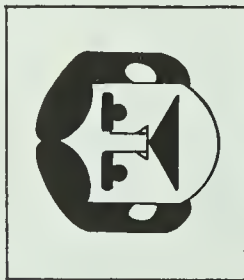
Calque ces dessins et colle-les sur tes cartes:



6 grands-pères



6 grands-mères



6 pères



6 mères



6 fils



6 filles

Calque ces symboles et colle le symbole correct sur chaque carte.  
Attention à ces listes:

LA GASPÉSIE		LE LAC ST-JEAN	
Laurent Tremblay		(grands-pères)	Joseph Gagnon
Angèle Tremblay		(grands-mères)	Marie Gagnon
André Tremblay		(pères)	Henri Gagnon
Hélène Tremblay		(mères)	Suzanne Gagnon
Bruno Tremblay		(fils)	Jean-Marie Gagnon
Anne Tremblay		(filles)	Corrine Gagnon
MONTRÉAL		QUÉBEC	
Raymond Lemieux		(grands-pères)	Alphonse Paquette
Jeanne Lemieux		(grands-mères)	Thérèse Paquette
Jean-Claude Lemieux		(pères)	René Paquette
Diane Lemieux		(mères)	Lise Paquette
Réjean Lemieux		(fils)	Jean-Guy Paquette
Valérie Lemieux		(filles)	Marie-Claire Paquette



Victor Simard

Huguette Simard

Serge Simard

Claudette Simard

Luc Simard

Jacqueline Simard

(grands-pères)

(grands-mères)

(pères)

(mères)

(fils)

(filles)



Gaston Morin

Marguerite Morin

Richard Morin

Pauline Morin

Marc Morin

Martine Morin

B. Maintenant, joue aux SIX FAMILLES avec tes ami(e)s.

Phase D

89. Utilise la table des distances à la page 128 de ton livre, et réponds aux questions d'après les modèles suivants:

Modèle A: A quelle distance est Gaspé de Sherbrooke?

Gaspé est à 930 km de Sherbrooke.

1. A quelle distance est Granby de Rimouski?

Granby est à 530 km de Rimouski.

2. A quelle distance est Québec de Sept-Îles?

Québec est à 640 km de Sept-Îles.

3. A quelle distance est Sherbrooke de Baie-Comeau?

Sherbrooke est à 640 km de Baie-Comeau.

4. A quelle distance est Val-d'Or de Rouyn?

Val-d'Or est à 90 km de Rouyn.

5. A quelle distance est Hull de Trois-Rivières?

Hull est à 310 km de Trois-Rivières.

Modèle B: Est-ce que la distance entre Hull et Gaspé est de 630 km?

Non, elle est de 1140 km.

6. Est-ce que la distance entre Chicoutimi et Montréal est de 500 km?

Non, elle est de 440 km.

7. Est-ce que la distance entre Trois-Rivières et Sherbrooke est de 150 km?

Oui, elle est de 150 km.

# Phase E

## ÊTES-VOUS PRÊTS?

C. Écris le nom de la ville. Utilise les légendes aux pages 133, 134 et 135 de ton livre.

1. La capitale des Territoires du Nord-Ouest s'appelle Yellowknife.
2. Le bateau "Paddlewheel Queen" est à Winnipeg.
3. Il y a de beaux ponts à Saskatoon.
4. À Montréal, on peut voir le Jardin des merveilles du parc Lafontaine.
5. Le Centre des Arts est à Régina.
6. Si tu aimes les "stampedes", va à Calgary.
7. La capitale du Yukon s'appelle Whitehorse.
8. Il y a une vieille horloge célèbre à Halifax.
9. On peut visiter la maison "Province House" à Charlottetown.
10. Il y a une belle cathédrale en bois à Gaspé.
11. La tour géante CN est à Toronto.
12. À Saint-Jean de Terre-Neuve on peut voir la tour Cabot sur la colline de Signal Hill.
13. Il y a des mâts totémiques à Victoria.

8. Est-ce que la distance entre Québec et Montréal est de 200 km?

Non, elle est de 240 km.

9. Est-ce que la distance entre Granby et Sherbrooke est de 75 km?

Non, elle est de 80 km.

10. Est-ce que la distance entre Val-d'Or et Chicoutimi est de 970 km?

Non, elle est de 790 km.



Modèle: Quelle ville est à 340 km de Trois-Rivières?

Chicoutimi est à 340 km de Trois-Rivières.

11. Quelle ville est à 240 km de Sherbrooke?

Québec est à 240 km de Sherbrooke.

12. Quelle ville est à 1500 km de Rouyn?

Sept-Îles est à 1500 km de Rouyn.

13. Quelle ville est à 1540 km de Gaspé?

Rouyn est à 1540 km de Gaspé.

14. Quelle ville est à 160 km de Baie Comeau?

Rimouski est à 160 km de Baie-Comeau.

15. Quelle ville est à 1140 km de Hull?

Gaspé est à 1140 km de Hull.



14. Si tu vas à Vancouver, tu peux visiter Stanley Park.

15. La Colline du Parlement est à Ottawa.

16. Le Centre aquatique du Commonwealth est à

Edmonton.

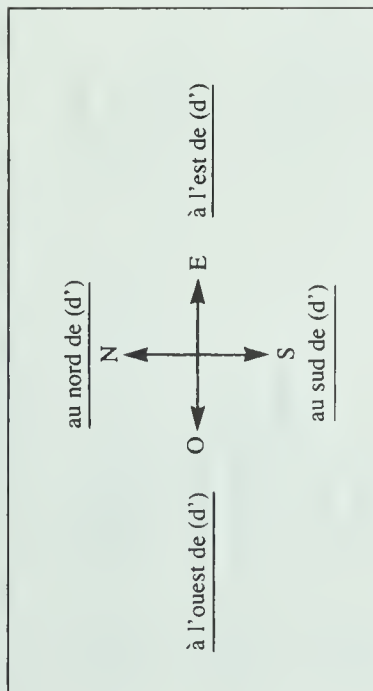
17. La grande ville sur la rivière St-Jean s'appelle Frédéricton.

18. Le Château Frontenac est à Québec.

92. Situe la première ville par rapport à la deuxième.

Modèle: Québec / Edmonton

Québec est à l'est d'Edmonton.



1. Winnipeg / Toronto

Winnipeg est à l'ouest de Toronto.

2. Yellowknife / Calgary

Yellowknife est au nord de Calgary.

3. Halifax / Victoria

Halifax est à l'est de Victoria.

4. Frédéricton / Gaspé

Frédéricton est au sud de Gaspé.

5. Whitehorse / Vancouver

Whitehorse est au nord de Vancouver.

6. Ottawa / Montréal

Ottawa est au sud de Montréal.

7. Calgary / Edmonton

Calgary est au sud d'Edmonton.

8. St-Jean / Winnipeg

St-Jean est à l'est de Winnipeg.

9. Charlottetown / Halifax

Charlottetown est au nord de (d') Halifax.

10. Régina / Saskatoon

Régina est au sud de Saskatoon.



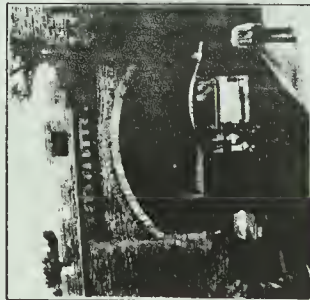
### Où sont ces monuments?

Un test pour toute la famille

MONUMENT ...	EST À ...	VILLE
Modèle: B La porte St-Louis	A Londres	
J La tour Eiffel	B Québec	
I La statue de la Liberté	C Moscou	
H Le Colisée	D Copenhague	
K Le Parthénon	E Guizh (près du Caire)	
A Le palais Buckingham	F Washington	
G La tour penchée	G Pise	
F La statue de Lincoln	H Rome	
D La petite sirène	I New York	
C Le Kremlin	J Paris	
E Le Sphinx	K Athènes	

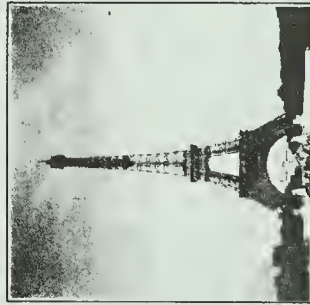
Et maintenant, identifiez chaque monument et écrivez le nom de la ville où il se trouve.

Modèle:



La porte St-Louis  
est à Québec

1



La tour Eiffel  
est à Paris

2



Le palais  
Buckingham  
est à Londres

3



La petite  
sirène est  
à Copenhague.

4



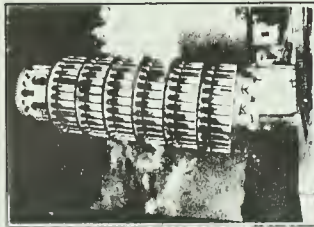
La statue  
de Lincoln  
est à  
Washington.

5



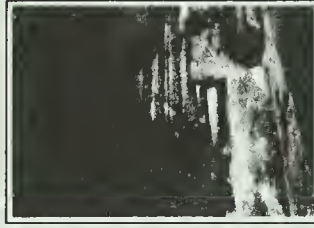
Le Kremlin  
est à  
Moscou.

6



La tour  
penchée  
est à  
Pise.

7



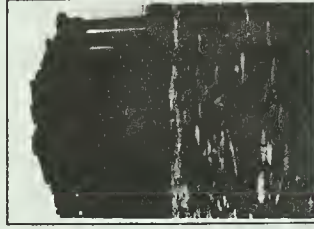
Le Sphinx  
est à  
Guizh  
(près du Caire).

8



La statue  
de la Liberté  
est à  
New York.

9



Le Parthénon  
est à  
Athènes.

10



Le Colisée  
est à  
Rome.

8 à 10: Bravo! Vous avez une excellente culture générale.  
5 à 7: Bien! Vous avez beaucoup de culture générale.  
3 à 4: Vous avez des progrès à faire.  
0 à 2: Est-ce que vous aimez les voyages?

## ÊTES-VOUS PRÊTS?

**A. Écris o, ou ou oi.**

Modèle: Monique a tros cosines.

1. ▲ Est-ce que tu as des possons ronges?  
★ Non, j'ai des possons tropicaux.
2. ★ Est-ce que tu as une sorie blanche?  
▲ Non, nos n'avons pas d'animaux.  
★ C'est dommage!
3. ▲ Est-ce que tu aimes les pommes?  
★ Oui, mais je préfère les potes.
4. ★ Quelle auto est-ce que vos avez?  
▲ Nos n'avons pas de voiture.
5. ▲ Bonjor, Madame. Bonjor, Monsieur.  
Qu'est-ce que je peux faire por voture?  
★ Nos cherchons une botte voture d'occasion.  
▲ Aucun probème. Suivez-mo.

102/4F

**94. A. Lis les mots de la colonne II. Répète après le modèle enregistré.**

**B. Complète les phrases de la colonne I avec des mots de la colonne II.**

I	II
<p>1. ▲ <u>Montre</u> - moi <u>ton</u>  <u>crayon</u> - feutre.            ★ Je n'ai pas de <u>crayon</u> - feutre. J'ai un            stylo à bille.</p> <p>2. ★ Mon <u>poisson</u> tropical est très  <u>mignon</u>.            ▲ C'est vrai, mais <u>mon</u> chien            à moi est plus intelligent.</p> <p>3. ▲ Est-ce que <u>tout le monde</u> a une            auto?            ★ Oh <u>non</u> ! Nous,  <u>on</u> n'a pas de voiture.</p> <p>4. ★ Est-ce que ta <u>maison</u> est près            de l'hôpital?            ▲ Non, j'habite derrière l'école.</p> <p>5. ▲ Est-ce que le petit <u>garçon</u> est  <u>scontent</u> ?            ★ Pas du tout ! Il est très triste.</p>	<p>1. maison</p> <p>2. poisson</p> <p>3. garçon</p> <p>4. non</p> <p>5. mignon</p> <p>6. content</p> <p>7. tout le monde</p> <p>8. montre</p> <p>9. crayon</p> <p>10. on</p> <p>11. ton</p> <p>12. mon</p>



## 95. A. Complète les phrases.

- B. Lis les mots et la phrase. Répète après la réponse enregistrée.  
ATTENTION à la prononciation de [ô].

Modèle: (pompiers / nombres / combien)

Quel est le numéro des pompier ?

1. (compter / comparer / nombre)

Est-ce que tu peux compter de mille à un million?

2. (comparer / complète / compte)

Complète cette phrase avec le mot correct.

3. (nombreuse / nombres / compositions)

Avec les chiffres 7 et 1, je peux écrire les nombres 71 et 17.

4. (comparaison / compare / pompiers)

Six est plus grand que trois. C'est une comparaison.

5. (pompiers / compositions / compter)

Est-ce que tu aimes les compositions orales?

6. (comparer / complète / combien)

Combien de crayons est-ce que tu as?

## 96. Est-ce que tu peux lire les mots suivants?

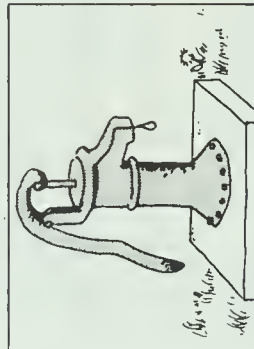


- A. Lis et répète après l'enregistrement.

1. une bombe  
2. une tombe  
3. une pompe  
4. un pompon  
5. une tombola  
6. une trompette

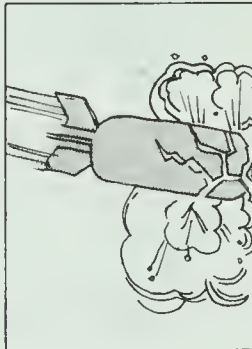
- B. Écris le mot correct sous l'image.

1.



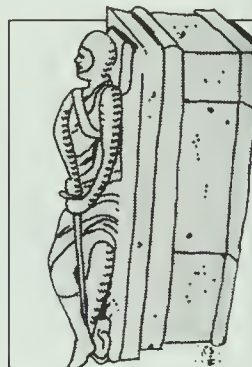
une pompe

2.



une bombe

3.



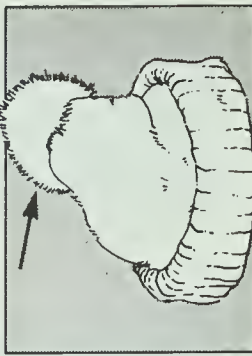
une tombe

4.



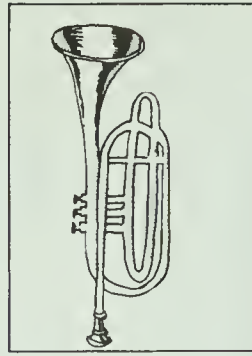
une tombola

5.



un pompon

6.



une trompette



# L'intrus

Complète les mots. Trouve l'intrus. L'intrus est toujours un son. Écris le mot qui contient l'intrus.

Modèle: a) milli\_ on

b) attenti\_ on

c) gr\_ and

L'intrus: grand

1. a) mainten\_ an t

b) l\_ on gueur

c) on ze

L'intrus: maintenant

6. a) b\_ on jour

b) p\_ on pier

c) c\_ en t

L'intrus: cent

2. a) mais\_ on

b) t\_ on te

c) c\_ on paraison

L'intrus: tante

7. a) av\_ on s

b) enf\_ on t

c) arg\_ en t

L'intrus: avons

3. a) fr\_ on çais

b) on glais

c) garç\_ on

L'intrus: garçon

8. a) amus\_ on t

b) b\_ on

c) n\_ on

L'intrus: amusant

4. a) mign\_ on

b) poiss\_ on

c) gé\_ on t

L'intrus: géant

9. a) rép\_ on se

b) av\_ on ce

c) différ\_ en ce

L'intrus: réponse

5. a) en semble

b) excell\_ en t

c) c\_ on bien

L'intrus: combien

10. a) cami\_ on

b) questi\_ on

c) grands-par\_ en ts

L'intrus: grands-parents







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